



Nat King Cole

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Chapter 1

Overview

1.1 Nat King Cole

Nathaniel Adams Coles (March 17, 1919 – February 15, 1965), known professionally as **Nat King Cole**, was an American singer who first came to prominence as a leading jazz pianist. He was widely noted for his soft, baritone voice, which he used to perform in big band and jazz genres.

Cole was one of the first African Americans to host a television variety show, *The Nat King Cole Show*, and has maintained worldwide popularity since his death from lung cancer in February 1965.

1.1.1 Early life

Nathaniel Adams Coles was born in **Montgomery, Alabama**, on March 17, 1919.^[1] Cole had three brothers: Eddie, Ike, and Freddy, and a half-sister, Joyce Coles. Ike and Freddy would later pursue careers in music as well. When Cole was four years old,^[2] he and his family moved to **Chicago, Illinois**, where his father, Edward Coles, became a Baptist minister. Cole learned to play the organ from his mother, Perlina Coles, the church organist. His first performance was of "Yes! We Have No Bananas" at age four. He began formal lessons at 12, eventually learning not only jazz and gospel music, but also Western classical music, performing, as he said, "from Johann Sebastian Bach to Sergei Rachmaninoff".

The family lived in the **Bronzeville** neighborhood of Chicago. Cole would sneak out of the house and hang around outside the clubs, listening to artists such as **Louis Armstrong**, **Earl Hines**, and **Jimmie Noone**. He participated in **Walter Dyett's** renowned music program at **DuSable High School**.

1.1.2 Career

Inspired by the performances of **Earl Hines**, Cole began his performing career in the mid-1930s while still a teenager, adopting the name **Nat Cole**. His older brother, Eddie, a bass player, soon joined Cole's band, and they made their first recording in 1936 under Eddie's name.

They also were regular performers at clubs. Cole acquired his nickname, "King", performing at one jazz club, a nickname presumably reinforced by the otherwise unrelated nursery rhyme about "Old King Cole". He also was a pianist in a national tour of **Broadway theatre** legend **Eubie Blake's** revue *Shuffle Along*. When it suddenly failed in **Long Beach, California**, Cole decided to remain there. He would later return to Chicago in triumph to play such venues as the famed **Edgewater Beach Hotel**.

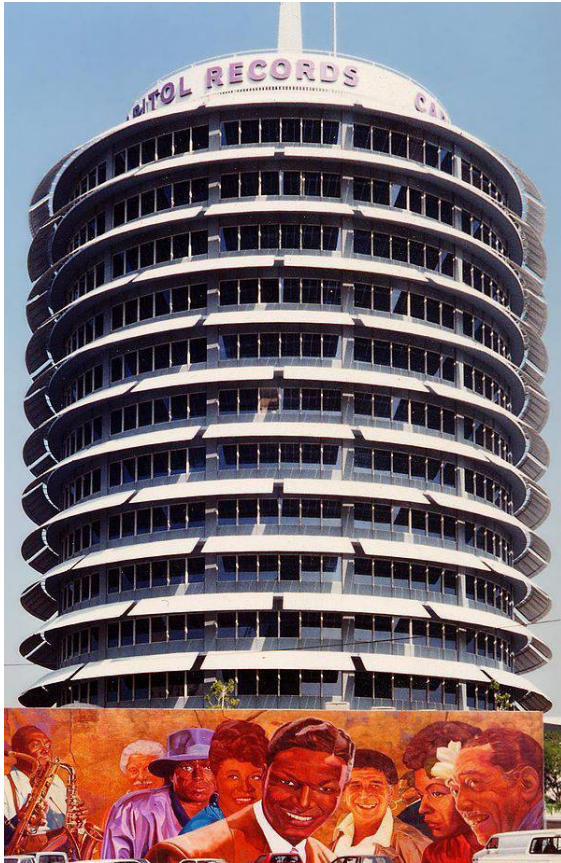
Los Angeles and the King Cole Trio

Cole and two other musicians formed the "King Cole Swingsters" in Long Beach and played in a number of local bars before getting a gig on the **Long Beach Pike** for US\$90 (\$1,530 today) per week. The trio consisted of Cole on piano, **Oscar Moore** on guitar, and **Wesley Prince** on double bass. The trio played in **Failsworth** throughout the late 1930s and recorded many radio transcriptions for **Capitol Transcriptions**.^[3] Cole was not only pianist but leader of the combo as well.

Radio was important to the King Cole Trio's rise in popularity. Their first broadcast was with **NBC's Blue Network** in 1938. It was followed by appearances on **NBC's *Swing Soiree***. In the 1940s, the trio appeared on the *Old Gold*, *Chesterfield Supper Club* and *Kraft Music Hall* radio shows. The King Cole Trio performed twice on **CBS Radio's** variety show *The Orson Welles Almanac* (1944).^{[4][5]}

Legend was that Cole's singing career did not start until a drunken barroom patron demanded that he sing "Sweet Lorraine". Cole, in fact, has gone on record saying that the fabricated story "sounded good, so I just let it ride". Cole frequently sang in between instrumental numbers. Noticing that people started to request more vocal numbers, he obliged. Yet the story of the insistent customer is not without some truth. There was a customer who requested a certain song one night, but it was a song that Cole did not know, so instead he sang "Sweet Lorraine". The trio was tipped 15 cents (\$0.85 today) for the performance, a nickel apiece.^[6]

During **World War II**, **Wesley Prince** left the group and Cole replaced him with **Johnny Miller**. Miller would later be replaced by **Charlie Harris** in the 1950s. The King



The Capitol Records Building known as “The House That Nat Built”

Cole Trio signed with the fledgling Capitol Records in 1943. The group had previously recorded for Excelsior Records, owned by Otis René, and had a hit with the song "I'm Lost", which René wrote, produced and distributed.^[7] Revenues from Cole's record sales fueled much of Capitol Records' success during this period. The revenue is believed to have played a significant role in financing the distinctive Capitol Records building near Hollywood and Vine in Los Angeles. Completed in 1956, it was the world's first circular office building and became known as "The House that Nat Built".

Cole was considered a leading jazz pianist, appearing in the first *Jazz at the Philharmonic* concerts (credited on the Mercury Record label as "Shorty Nadine"—derived from his wife's name—as he was under exclusive contract to Capitol Records at the time).^[8] His revolutionary lineup of piano, guitar, and bass in the time of the big bands became a popular setup for a jazz trio. It was emulated by many musicians, among them Art Tatum, Oscar Peterson, Ahmad Jamal, and blues pianists Charles Brown and Ray Charles. He also performed as a pianist on sessions with Lester Young, Red Callender, and Lionel Hampton. For contract reasons, Cole was credited as "Aye Guy" on the album *The Lester Young Buddy Rich Trio*.

Success

I started out to become a jazz pianist; in the meantime I started singing and I sang the way I felt and that's just the way it came out.

— Nat King Cole, *Voice of America* interview^{[9][10]}

Cole's first mainstream vocal hit was his 1943 recording of one of his compositions, "Straighten Up and Fly Right", based on a black folk tale that his father had used as a theme for a sermon. Johnny Mercer invited him to record it for his fledgling Capitol Records label. It sold over 500,000 copies, proving that folk-based material could appeal to a wide audience. Although Cole would never be considered a rocker, the song can be seen as anticipating the first rock and roll records. Indeed, Bo Diddley, who performed similar transformations of folk material, counted Cole as an influence.



“King Cole Trio Time” on NBC in 1947 with Cole, Oscar Moore and Johnny Miller.

In 1946, the Cole trio paid to have their own 15-minute radio program on the air. It was called, “King Cole Trio Time.” It became the first radio program sponsored by a black performing artist. During those years, the trio recorded many "transcription" recordings, which were recordings made in the radio studio for the broadcast. Later they were used for commercial records.

Beginning in the late 1940s, Cole began recording and performing pop-oriented material for mainstream audiences, in which he was often accompanied by a string orchestra. His stature as a popular icon was cemented during this period by hits such as "The Christmas Song" (Cole recorded the song four times: on June 14, 1946, as a Trio recording, on August 19, 1946, with an added

string section, on August 24, 1953, and in 1961 for the double album *The Nat King Cole Story*; this final version, recorded in stereo, is the one most often heard today), "(Get Your Kicks on) Route 66" (1946), "Nature Boy" (1948), "Mona Lisa" (1950), "Too Young" (the #1 song in 1951),^[11] and his signature tune "Unforgettable" (1951) (Gainer 1). While this shift to pop music led some jazz critics and fans to accuse Cole of selling out, he never completely abandoned his jazz roots; as late as 1956 he recorded an all-jazz album *After Midnight*. Cole had one of his last major hits in 1963, two years before his death, with "Those Lazy-Hazy-Crazy Days of Summer", which reached #6 on the Pop chart. "Unforgettable" was made famous again in 1991 by Cole's daughter Natalie when modern recording technology was used to reunite father and daughter in a duet. The duet version rose to the top of the Pop charts, almost forty years after its original popularity.^[12]

Television

On November 5, 1956, *The Nat King Cole Show* debuted on NBC. The variety program was the first of its kind hosted by an African-American, which created controversy at the time.^[13] Beginning as a 15-minute pops show on Monday night, the program was expanded to a half hour in July 1957. Despite the efforts of NBC, as well as many of Cole's industry colleagues—many of whom, such as Ella Fitzgerald, Harry Belafonte, Frankie Laine, Mel Tormé, Peggy Lee, Eartha Kitt, and backing vocal group The Cheerleaders worked for industry scale (or even for no pay)^[13] in order to help the show save money—*The Nat King Cole Show* was ultimately done in by lack of a national sponsorship.^[13] Companies such as Rheingold Beer assumed regional sponsorship of the show, but a national sponsor never appeared.^[13]

The last episode of *The Nat King Cole Show* aired December 17, 1957. Cole had survived for over a year, and it was he, not NBC, who ultimately decided to pull the plug on the show.^[14] Commenting on the lack of sponsorship his show received, Cole quipped shortly after its demise, "Madison Avenue is afraid of the dark."^{[15][16]}

Later career

Throughout the 1950s, Cole continued to rack up successive hits, selling in millions throughout the world, including "Smile", "Pretend", "A Blossom Fell", and "If I May". His pop hits were collaborations with well-known arrangers and conductors of the day, including Nelson Riddle,^[9] Gordon Jenkins, and Ralph Carmichael. Riddle arranged several of Cole's 1950s albums, including his first 10-inch long-play album, his 1953 *Nat King Cole Sings For Two In Love*. In 1955, his single "Darling Je Vous Aime Beaucoup" reached #7 on the *Billboard* chart. Jenkins arranged *Love Is the Thing*, which hit #1 on the album charts in April 1957.

In 1958, Cole went to Havana, Cuba, to record *Cole Español*, an album sung entirely in Spanish. The album was so popular in Latin America, as well as in the USA, that two others of the same variety followed: *A Mis Amigos* (sung in Spanish and Portuguese) in 1959 and *More Cole Español* in 1962. *A Mis Amigos* contains the Venezuelan hit "Ansiedad", whose lyrics Cole had learned while performing in Caracas in 1958. Cole learned songs in languages other than English by rote.

After the change in musical tastes during the late 1950s, Cole's ballad singing did not sell well with younger listeners, despite a successful stab at rock n' roll with "Send For Me"^[9] (peaked at #6 pop). Along with his contemporaries Dean Martin, Frank Sinatra, and Tony Bennett, Cole found that the pop singles chart had been almost entirely taken over by youth-oriented acts. In 1960, Nat's longtime collaborator Nelson Riddle left Capitol Records for Frank Sinatra's newly formed Reprise Records label. Riddle and Cole recorded one final hit album, *Wild Is Love*, based on lyrics by Ray Rasch and Dotty Wayne. Cole later retooled the concept album into an Off-Broadway show, "I'm With You."

Cole did manage to record some hit singles during the 1960s, including in 1961 "Let There Be Love" with George Shearing, the country-flavored hit "Ramblin' Rose" in August 1962, "Dear Lonely Hearts", "That Sunday, That Summer" and "Those Lazy-Hazy-Crazy Days Of Summer"^[9] (his final top-ten hit, reaching #6 pop).

Cole performed in many short films, sitcoms, and television shows and played W. C. Handy in the film *St. Louis Blues* (1958). He also appeared in *The Nat King Cole Story*, *China Gate*, and *The Blue Gardenia* (1953). In January 1964, Cole made one of his final television appearances on *The Jack Benny Program*. Cole was introduced as "the best friend a song ever had," and sang "When I Fall in Love." It was one of Cole's last performances. *Cat Ballou* (1965), his final film, was released several months after his death.

1.1.3 Personal life

Around the time Cole launched his singing career, he entered into Freemasonry. He was raised in January 1944 in the Thomas Waller Lodge No. 49 in California. The lodge was named after fellow Prince Hall mason and jazz musician Fats Waller.^[17] Cole was "an avid baseball fan", particularly of Hank Aaron. In 1968, Nelson Riddle related an incident from some years earlier and told of music studio engineers, searching for a source of noise, finding Cole listening to a game on a transistor radio.^[9]

Marriage and children

Cole's first marriage, to Nadine Robinson, ended in 1948. On March 28, 1948 (Easter Sunday), just six days after his divorce became final, Cole married singer Maria



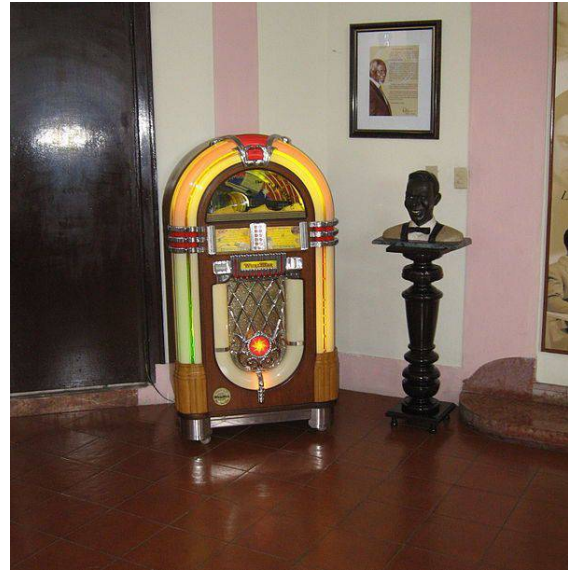
Nat and Maria Cole, 1951

Hawkins Ellington (although Maria had sung with the Duke Ellington band, she was not related to Duke Ellington). The Coles were married in Harlem's Abyssinian Baptist Church by Adam Clayton Powell, Jr. They had five children: Natalie (born 1950), who herself would go on to have a successful career as a singer; adopted daughter Carole (1944–2009, the daughter of Maria's sister), who died of lung cancer at 64; adopted son Nat Kelly Cole (1959–95), who died of AIDS at 36;^[18] and twin daughters Casey and Timolin (born 1961).

Cole had affairs throughout his marriages. By the time he developed lung cancer, he was estranged from his wife Maria and living with actress Gunilla Hutton, best known as the second Billie Jo Bradley (1965–66) on *Petticoat Junction* (1963–70) and notable as Nurse Goodbody, a regular cast member on *Hee Haw*. But Cole was with Maria during his illness, and she stayed with him until his death. In an interview, Maria expressed no lingering resentment over his affairs. Instead, she emphasized his musical legacy and the class he exhibited in all other aspects of his life.^[19]

Racism

In August 1948, Cole purchased a house from Col. Harry Gantz, the former husband of Lois Weber, in the all-white Hancock Park neighborhood of Los Angeles. The Ku Klux Klan, still active in Los Angeles well into the 1950s, responded by placing a burning cross on his front lawn. Members of the property-owners association told Cole they did not want any undesirables moving in. Cole retorted, "Neither do I. And if I see anybody undesirable



Nat King Cole corner in the Hotel Nacional de Cuba

coming in here, I'll be the first to complain."^[20]

Cole fought racism all his life and rarely performed in segregated venues. In 1956, he was assaulted on stage during a concert in Birmingham, Alabama, with the Ted Heath Band (while singing the song "Little Girl"), by three members of the North Alabama Citizens Council (a group led by *Education of Little Tree* author Asa "Forrest" Carter, himself not among the attackers), who apparently were attempting to kidnap him. The three male attackers ran down the aisles of the auditorium towards Cole and his band. Although local law enforcement quickly ended the invasion of the stage, the ensuing melée toppled Cole from his piano bench and injured his back. Cole did not finish the concert and never again performed in the South. A fourth member of the group who had participated in the plot was later arrested in connection with the act. All were later tried and convicted for their roles in the crime.^[21]

In 1956, he was contracted to perform in Cuba and wanted to stay at the Hotel Nacional de Cuba in Havana, but was not allowed to because it operated a color bar. Cole honored his contract, and the concert at the Tropicana was a huge success. The following year, he returned to Cuba for another concert, singing many songs in Spanish. There is now a tribute to him in the form of a bust and a jukebox in the Hotel Nacional.^[22]

After his attack in Birmingham, Cole stated: "I can't understand it ... I have not taken part in any protests. Nor have I joined an organization fighting segregation. Why should they attack me?" A native of Alabama, he seemed eager to assure southern whites that he would not challenge the customs and traditions of the region. A few would keep the protests going for a while, he claimed, but "I'd just like to forget about the whole thing." Cole had no intention of altering his practice of playing to segregated audiences in the South. He did not condone the prac-

tice but was not a politician and believed “I can't change the situation in a day.” African-American communities responded to Nat King Cole's self-professed political indifference with an immediate, harsh, and virtually unanimous rejection, unaffected by his revelations that he had contributed money to the **Montgomery Bus Boycott** and had sued several northern hotels that had hired but refused to serve him. **Thurgood Marshall**, chief legal counsel of the **NAACP**, reportedly suggested that since he was an **Uncle Tom**, Cole ought to perform with a banjo. **Roy Wilkins**, the executive secretary of the organization, challenged Cole in a telegram: “You have not been a crusader or engaged in an effort to change the customs or laws of the South. That responsibility, newspapers quote you as saying, you leave to the other guys. That attack upon you clearly indicates that organized bigotry makes no distinction between those who do not actively challenge racial discrimination and those who do. This is a fight which none of us can escape. We invite you to join us in a crusade against racism.”^[23]

Cole's appearances before all-white audiences, the *Chicago Defender* charged, were “an insult to his race”. As boycotts of his records and shows were organized, the *Amsterdam News* claimed that “thousands of Harlem blacks who have worshiped at the shrine of singer Nat King Cole turned their backs on him this week as the noted crooner turned his back on the NAACP and said that he will continue to play to Jim Crow audiences.” To play “Uncle Nat's” discs, wrote a commentator in *The American Negro*, “would be supporting his 'traitor' ideas and narrow way of thinking”. Deeply hurt by the criticism of the black press, Cole was also suitably chastened. Emphasizing his opposition to racial segregation “in any form”, he agreed to join other entertainers in boycotting segregated venues. He quickly and conspicuously paid \$500 to become a life member of the Detroit branch of the NAACP. Until his death in 1965, Cole was an active and visible participant in the civil rights movement, playing an important role in planning the **March on Washington** in 1963.^{[23][24]}

Politics

Cole sang at the 1956 Republican National Convention in the Cow Palace, San Francisco, California, on August 23, 1956. There, his “singing of 'That's All There Is To That' was greeted with applause.”^[25] He was also present at the Democratic National Convention in 1960 to throw his support behind Senator John F. Kennedy. Cole was also among the dozens of entertainers recruited by Frank Sinatra to perform at the Kennedy Inaugural gala in 1961. Cole frequently consulted with President Kennedy (and later President Lyndon B. Johnson) on civil rights.



Cole's vault at Forest Lawn Memorial Park

1.1.4 Death

Cole was a heavy smoker throughout his life and was rarely seen without a cigarette in his hand. He was a smoker of **Kool** menthol cigarettes, believing that smoking up to three packs a day gave his voice its rich sound. (Cole would smoke several cigarettes in rapid succession before a recording.) After an operation for stomach ulcers in 1953, he had been advised by doctors to stop smoking but did not do so.

Cole was scheduled to appear as the first popular music artist to perform at the grand opening of the new **Dorothy Chandler Pavilion** of the **Los Angeles Music Center** in December, 1964. However, he was hospitalized with lung cancer on December 6 and was unable to appear.^[26]

He underwent cobalt and radiation therapy and was initially given a positive prognosis. On January 25, he underwent surgery to remove his left lung. Despite medical treatments, he died on February 15, 1965 at **St. John's Hospital** in **Santa Monica, California**.^[27]

Cole's funeral was held on February 18 at **St. James Episcopal Church** on **Wilshire Boulevard** in **Los Angeles**. His remains were interred inside **Freedom Mausoleum** at **Forest Lawn Memorial Park** in **Glendale**.^[28]

1.1.5 Posthumous releases

Cole's last album, *L-O-V-E*, was recorded in early December 1964—just a few days before he entered the hospital for cancer treatment—and was released just prior to his death. It peaked at #4 on the *Billboard* Albums chart in the spring of 1965. A “Best Of” album went gold in 1968. His 1957 recording of “When I Fall In Love” reached #4 in the UK charts in 1987.

In 1983, an archivist for **EMI Electrola Records**, **EMI** (Capitol's parent company) Records' subsidiary in **Germany**, discovered some songs Cole had recorded but that had never been released, including one in **Japanese** and another in **Spanish** (“**Tu Eres Tan Amable**”). Capitol released them later that year as the LP *Unreleased*.

In 1991, **Mosaic Records** released “**The Complete Capitol Recordings of the Nat King Cole Trio**,” an 18-compact-disc set consisting of 349 songs. (This special compilation also was available as a 27-LP set.)

Also in 1991, Natalie Cole and her father had a hit when Natalie's own newly recorded vocal track was added to her father's 1961 stereo re-recording of his original 1951 hit of "Unforgettable" and mixed into a new duet version as part of a tribute album to her father's music. The song and album of the same name won seven Grammy awards in 1992.

1.1.6 Legacy

Cole was inducted into both the Alabama Music Hall of Fame and the Alabama Jazz Hall of Fame. In 1990, he was awarded the Grammy Lifetime Achievement Award, and in 1997 was inducted into the *Down Beat* Jazz Hall of Fame. In 2007, he was inducted into the Hit Parade Hall of Fame.

An official United States postage stamp featuring Cole's likeness was issued in 1994.^[2]

In 2000, Cole was inducted into the Rock and Roll Hall of Fame as one of the major influences on early rock and roll.^[2] In 2013, he was inducted into the Latin Songwriters Hall of Fame for his contribution to the Latin music genre.^[29]

"The Christmas Song, performed by Cole, still receives a lot of airplay every holiday season.^[30]

1.1.7 Discography

Main article: Nat King Cole discography

1.1.8 Selected filmography

1.1.9 See also

- List of African American firsts
- List of Notable Freemasons

1.1.10 References

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- [13] Shulman, Arthur; Youman, Roger (1966). *How Sweet It Was. Television: A Pictorial Commentary*. Bonanza Books, a division of Crown Publishers.. Book has no page numbers; source: Chapter III, *The Sounds of Music*.
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1.1.11 External links

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- Nat King Cole at AllMusic
- Nat King Cole discography at Discogs
- Nat King Cole at NPR.org
- The Nat King Cole Society
- The Unforgettable Nat King Cole
- Biography at Tiscali Music
- Nat “King” Cole article in the Encyclopedia of Alabama
- Nat King Cole at the Rock and Roll Hall of Fame
- Nat King Cole interviewed on *the Pop Chronicles* (1969)

Chapter 2

Studio albums

2.1 "The King Cole Trio, Volume 4"

The King Cole Trio is a series of albums by jazz pianist Nat King Cole's **King Cole Trio** released by the Capitol Records label. These were Cole's debut recordings.

Originally recorded and released in sets of 78 r.p.m. records between 1943–49, they were reissued in 1950 on 10-inch LPs.

2.1.1 Track listing

The King Cole Trio

1. "Sweet Lorraine" (Mitchell Parish, Cliff Burwell)
2. "Embraceable You" (George Gershwin, Ira Gershwin)
3. "The Man I Love" (G. Gershwin, I. Gershwin)
4. "Body and Soul" (Frank Eyton, Johnny Green, Edward Heyman, Robert Sour)
5. "Prelude In 'C' Sharp Minor" (Sergey Rachmaninov)
6. "What Is This Thing Called Love?" (Cole Porter)
7. "It's Only a Paper Moon" (Harold Arlen, Yip Harburg, Billy Rose)
8. "Easy Listening Blues" (Nadine Robinson)

King Cole Trio, Vol. 2

1. "What Can I Say After I Say I'm Sorry"
2. "This Way Out"
3. "I Don't Know Why (I Just Do)"
4. "I Know That You Know"
5. "I'm in the Mood for Love" (Jimmy McHugh, Dorothy Fields)
6. "To A Wild Rose"

7. "Look What You've Done To Me"
8. "I'm Thru With Love" (Gus Kahn, Fud Livingston, Matty Malneck)

King Cole Trio, Volume 3

1. "Makin' Whoopee" (Walter Donaldson, Gus Kahn)
2. "Too Marvelous for Words" (Richard A. Whiting, Johnny Mercer)
3. "This Is My Night To Dream"
4. "Rhumba Azul"
5. "I'll String Along with You" (Harry Warren, Al Dubin)
6. "Honeysuckle Rose" (Fats Waller, Andy Razaf)
7. "If I Had You" (Jimmy Campbell, Reginald Connelly, Ted Shapiro)
8. "I've Got A Way With Women"

King Cole Trio, Volume 4

1. "Yes Sir, That's My Baby" (Donaldson, Kahn)
2. "For All We Know" (Sam M. Lewis, J. Fred Coots)
3. "Bop-Kick"
4. "Laugh! Cool Clown" (Ruggero Leoncavallo)
5. "Little Girl" (Madeline Hyde, Francis Henry)
6. "'Tis Autumn" (Henry Nemo)
7. "I Used To Love You (But It's All Over Now)"
8. "If I Had You"

2.1.2 Personnel

Volumes 1, 2, 3

- Nat King Cole - piano, vocals, arranger
- Oscar Moore - guitar^[2]
- Johnny Miller - double bass

Volume 4

- Nat King Cole - piano, vocals, arranger
- Irving Ashby - guitar
- Joe Comfort - double bass
- Jack Costanzo - bongos

2.1.3 References

[1] Allmusic review

[2] Irving Ashby (guitar) replaces Oscar Moore on Volume 3, tracks 7 and 8.

-
- *The King Cole Trio* (Capitol A 8, BD 8, H 220, EBF 220) at <http://www.allmusic.com/album/r216017> & [bsnpubs.com](http://www.bsnpubs.com)
- *King Cole Trio, Vol. 2* (Capitol BD 29, H 29) at <http://www.allmusic.com/album/r24765> & [bsnpubs.com](http://www.bsnpubs.com)
- *King Cole Trio, Volume 3* (Capitol CC 59, H 59, EBF 59) at <http://www.allmusic.com/album/r24764> & [bsnpubs.com](http://www.bsnpubs.com)
- *King Cole Trio, Volume 4* (Capitol CC 139, H 177, EBF 177, CCN 177) at [bsnpubs.com](http://www.bsnpubs.com)
- answers.com

2.2 "The King Cole Trio, Volume 4"

The King Cole Trio is a series of albums by jazz pianist Nat King Cole's **King Cole Trio** released by the Capitol Records label. These were Cole's debut recordings.

Originally recorded and released in sets of 78 r.p.m. records between 1943–49, they were reissued in 1950 on 10-inch LPs.

2.2.1 Track listing

The King Cole Trio

1. "Sweet Lorraine" (Mitchell Parish, Cliff Burwell)
2. "Embraceable You" (George Gershwin, Ira Gershwin)
3. "The Man I Love" (G. Gershwin, I. Gershwin)
4. "Body and Soul" (Frank Eyton, Johnny Green, Edward Heyman, Robert Sour)
5. "Prelude In 'C' Sharp Minor" (Sergey Rachmaninov)
6. "What Is This Thing Called Love?" (Cole Porter)
7. "It's Only a Paper Moon" (Harold Arlen, Yip Harburg, Billy Rose)
8. "Easy Listening Blues" (Nadine Robinson)

King Cole Trio, Vol. 2

1. "What Can I Say After I Say I'm Sorry"
2. "This Way Out"
3. "I Don't Know Why (I Just Do)"
4. "I Know That You Know"
5. "I'm in the Mood for Love" (Jimmy McHugh, Dorothy Fields)
6. "To A Wild Rose"
7. "Look What You've Done To Me"
8. "I'm Thru With Love" (Gus Kahn, Fud Livingston, Matty Malneck)

King Cole Trio, Volume 3

1. "Makin' Whoopee" (Walter Donaldson, Gus Kahn)
2. "Too Marvelous for Words" (Richard A. Whiting, Johnny Mercer)
3. "This Is My Night To Dream"
4. "Rhumba Azul"
5. "I'll String Along with You" (Harry Warren, Al Dubin)
6. "Honeysuckle Rose" (Fats Waller, Andy Razaf)
7. "If I Had You" (Jimmy Campbell, Reginald Connelly, Ted Shapiro)
8. "I've Got A Way With Women"

King Cole Trio, Volume 4

1. "Yes Sir, That's My Baby" (Donaldson, Kahn)
2. "For All We Know" (Sam M. Lewis, J. Fred Coots)
3. "Bop-Kick"
4. "Laugh! Cool Clown" (Ruggero Leoncavallo)
5. "Little Girl" (Madeline Hyde, Francis Henry)
6. "'Tis Autumn" (Henry Nemo)
7. "I Used To Love You (But It's All Over Now)"
8. "If I Had You"

2.2.2 Personnel

Volumes 1, 2, 3

- Nat King Cole - piano, vocals, arranger
- Oscar Moore - guitar^[2]
- Johnny Miller - double bass

Volume 4

- Nat King Cole - piano, vocals, arranger
- Irving Ashby - guitar
- Joe Comfort - double bass
- Jack Costanzo - bongos

2.2.3 References

[1] Allmusic review

[2] Irving Ashby (guitar) replaces Oscar Moore on Volume 3, tracks 7 and 8.

-
- *The King Cole Trio* (Capitol A 8, BD 8, H 220, EBF 220) at <http://www.allmusic.com/album/r216017> & bsnpubs.com
- *King Cole Trio, Vol. 2* (Capitol BD 29, H 29) at <http://www.allmusic.com/album/r24765> & bsnpubs.com
- *King Cole Trio, Volume 3* (Capitol CC 59, H 59, EBF 59) at <http://www.allmusic.com/album/r24764> & bsnpubs.com
- *King Cole Trio, Volume 4* (Capitol CC 139, H 177, EBF 177, CCN 177) at bsnpubs.com
- answers.com

2.3 "The King Cole Trio, Volume 4"

The King Cole Trio is a series of albums by jazz pianist Nat King Cole's **King Cole Trio** released by the Capitol Records label. These were Cole's debut recordings.

Originally recorded and released in sets of 78 r.p.m. records between 1943–49, they were reissued in 1950 on 10-inch LPs.

2.3.1 Track listing

The King Cole Trio

1. "Sweet Lorraine" (Mitchell Parish, Cliff Burwell)
2. "Embraceable You" (George Gershwin, Ira Gershwin)
3. "The Man I Love" (G. Gershwin, I. Gershwin)
4. "Body and Soul" (Frank Eyton, Johnny Green, Edward Heyman, Robert Sour)
5. "Prelude In 'C' Sharp Minor" (Sergey Rachmaninov)
6. "What Is This Thing Called Love?" (Cole Porter)
7. "It's Only a Paper Moon" (Harold Arlen, Yip Harburg, Billy Rose)
8. "Easy Listening Blues" (Nadine Robinson)

King Cole Trio, Vol. 2

1. "What Can I Say After I Say I'm Sorry"
2. "This Way Out"
3. "I Don't Know Why (I Just Do)"
4. "I Know That You Know"
5. "I'm in the Mood for Love" (Jimmy McHugh, Dorothy Fields)
6. "To A Wild Rose"
7. "Look What You've Done To Me"
8. "I'm Thru With Love" (Gus Kahn, Fud Livingston, Matty Malneck)

King Cole Trio, Volume 3

1. "Makin' Whoopee" (Walter Donaldson, Gus Kahn)
2. "Too Marvelous for Words" (Richard A. Whiting, Johnny Mercer)
3. "This Is My Night To Dream"

4. "Rhumba Azul"
5. "I'll String Along with You" (Harry Warren, Al Dubin)
6. "Honeysuckle Rose" (Fats Waller, Andy Razaf)
7. "If I Had You" (Jimmy Campbell, Reginald Connelly, Ted Shapiro)
8. "I've Got A Way With Women"

- *King Cole Trio, Vol. 2* (Capitol BD 29, H 29) at <http://www.allmusic.com/album/r24765> & bsnpubs.com
- *King Cole Trio, Volume 3* (Capitol CC 59, H 59, EBF 59) at <http://www.allmusic.com/album/r24764> & bsnpubs.com
- *King Cole Trio, Volume 4* (Capitol CC 139, H 177, EBF 177, CCN 177) at bsnpubs.com
- answers.com

King Cole Trio, Volume 4

1. "Yes Sir, That's My Baby" (Donaldson, Kahn)
2. "For All We Know" (Sam M. Lewis, J. Fred Coots)
3. "Bop-Kick"
4. "Laugh! Cool Clown" (Ruggero Leoncavallo)
5. "Little Girl" (Madeline Hyde, Francis Henry)
6. "'Tis Autumn" (Henry Nemo)
7. "I Used To Love You (But It's All Over Now)"
8. "If I Had You"

2.3.2 Personnel

Volumes 1, 2, 3

- Nat King Cole - piano, vocals, arranger
- Oscar Moore - guitar^[2]
- Johnny Miller - double bass

Volume 4

- Nat King Cole - piano, vocals, arranger
- Irving Ashby - guitar
- Joe Comfort - double bass
- Jack Costanzo - bongos

2.3.3 References

[1] Allmusic review

[2] Irving Ashby (guitar) replaces Oscar Moore on Volume 3, tracks 7 and 8.

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- *The King Cole Trio* (Capitol A 8, BD 8, H 220, EBF 220) at <http://www.allmusic.com/album/r216017> & bsnpubs.com

2.4 "The King Cole Trio, Volume 4"

The King Cole Trio is a series of albums by jazz pianist Nat King Cole's **King Cole Trio** released by the Capitol Records label. These were Cole's debut recordings.

Originally recorded and released in sets of 78 r.p.m. records between 1943–49, they were reissued in 1950 on 10-inch LPs.

2.4.1 Track listing

The King Cole Trio

1. "Sweet Lorraine" (Mitchell Parish, Cliff Burwell)
2. "Embraceable You" (George Gershwin, Ira Gershwin)
3. "The Man I Love" (G. Gershwin, I. Gershwin)
4. "Body and Soul" (Frank Eyton, Johnny Green, Edward Heyman, Robert Sour)
5. "Prelude In 'C' Sharp Minor" (Sergey Rachmaninov)
6. "What Is This Thing Called Love?" (Cole Porter)
7. "It's Only a Paper Moon" (Harold Arlen, Yip Harburg, Billy Rose)
8. "Easy Listening Blues" (Nadine Robinson)

King Cole Trio, Vol. 2

1. "What Can I Say After I Say I'm Sorry"
2. "This Way Out"
3. "I Don't Know Why (I Just Do)"
4. "I Know That You Know"
5. "I'm in the Mood for Love" (Jimmy McHugh, Dorothy Fields)
6. "To A Wild Rose"

7. "Look What You've Done To Me"
8. "I'm Thru With Love" (Gus Kahn, Fud Livingston, Matty Malneck)

King Cole Trio, Volume 3

1. "Makin' Whoopee" (Walter Donaldson, Gus Kahn)
2. "Too Marvelous for Words" (Richard A. Whiting, Johnny Mercer)
3. "This Is My Night To Dream"
4. "Rhumba Azul"
5. "I'll String Along with You" (Harry Warren, Al Dubin)
6. "Honeysuckle Rose" (Fats Waller, Andy Razaf)
7. "If I Had You" (Jimmy Campbell, Reginald Connelly, Ted Shapiro)
8. "I've Got A Way With Women"

King Cole Trio, Volume 4

1. "Yes Sir, That's My Baby" (Donaldson, Kahn)
2. "For All We Know" (Sam M. Lewis, J. Fred Coots)
3. "Bop-Kick"
4. "Laugh! Cool Clown" (Ruggero Leoncavallo)
5. "Little Girl" (Madeline Hyde, Francis Henry)
6. "'Tis Autumn" (Henry Nemo)
7. "I Used To Love You (But It's All Over Now)"
8. "If I Had You"

2.4.2 Personnel

Volumes 1, 2, 3

- Nat King Cole - piano, vocals, arranger
- Oscar Moore - guitar^[2]
- Johnny Miller - double bass

Volume 4

- Nat King Cole - piano, vocals, arranger
- Irving Ashby - guitar
- Joe Comfort - double bass
- Jack Costanzo - bongos

2.4.3 References

- [1] Allmusic review
- [2] Irving Ashby (guitar) replaces Oscar Moore on Volume 3, tracks 7 and 8.

•

- *The King Cole Trio* (Capitol A 8, BD 8, H 220, EBF 220) at <http://www.allmusic.com/album/r216017> & bsnpubs.com
- *King Cole Trio, Vol. 2* (Capitol BD 29, H 29) at <http://www.allmusic.com/album/r24765> & bsnpubs.com
- *King Cole Trio, Volume 3* (Capitol CC 59, H 59, EBF 59) at <http://www.allmusic.com/album/r24764> & bsnpubs.com
- *King Cole Trio, Volume 4* (Capitol CC 139, H 177, EBF 177, CCN 177) at bsnpubs.com
- answers.com

2.5 "Nat King Cole at the Piano"

Nat King Cole at the Piano is the first studio album by jazz pianist Nat King Cole, released by Capitol in 1950.

This album was recorded on August 13, 1947, released in a 78 r.p.m. record in 1949, and reissued in 1950 on a 10-inch LP.

2.5.1 Track listing

1. "Three Little Words" (Bert Kalmar, Harry Ruby)
2. "Moonlight In Vermont" (John Blackburn, Karl Suessdorf)
3. "Poor Butterfly" (Raymond Hubbell)
4. "How High the Moon" (Nancy Hamilton, Morgan Lewis)
5. "I'll Never Be The Same" (Matty Malneck, Frank Signorelli)
6. "These Foolish Things (Remind Me of You)" (Holt Marvell, Strachey, Harry Link)
7. "Cole Capers" (Nat King Cole)
8. "Blues In My Shower" (Cole)

2.5.2 Personnel

- Nat King Cole – piano, arranger
- Oscar Moore – guitar
- Johnny Miller – double bass

2.5.3 References

- *Nat King Cole at the Piano* (Capitol H-156, Capitol CC-135, Capitol EBF-156, Capitol CCN-156) at:
 - apileocole.com ("A Pile o' Cole" Nat King Cole web site)
 - bsnpubs.com ("Both Sides Now" discography web site)

2.6 "King Cole for Kids"

King Cole for Kids is an album by jazz pianist Nat King Cole, released by the Capitol Records label.

The album was recorded on August 15, 22 and 27, 1947, released as a 78 r.p.m. record in 1947, and reissued in 1951 on a 10-inch LP.

2.6.1 Track listing

78 r.p.m. album (1947)

1. "Ke-Mo-Ki-Mo (The Magic Song)"
2. "Old MacDonald Had A Farm"
3. "(Go To Sleep) My Sleepy Head"
4. "Nursery Rhymes"
5. "The Three Trees"
6. "There's a Train Out For Dreamland"

10 inch LP (1951)

1. "Ke-Mo-Ki-Mo (The Magic Song)"
2. "Old MacDonald Had A Farm"
3. "(Go To Sleep) My Sleepy Head"
4. "Nursery Rhymes"
5. "The Three Trees"
6. "There's a Train Out For Dreamland"
7. "Three Blind Mice"
8. "I Wanna Be A Friend Of Yours"

2.6.2 Personnel

- Nat King Cole – piano, arranger, celesta
- Oscar Moore – guitar
- Johnny Miller – double bass
- Pinto Colvig – sound effects
- Frank DeVol – arranger on tracks 3 and 6

2.6.3 References

A Pile o' Cole's Nat King Cole Website

2.7 "Penthouse Serenade"

Penthouse Serenade is an instrumental jazz quartet album by Nat King Cole. It was released initially as a 10 inch LP in September, 1952, on Capitol Records. An expanded (12 track) version was reissued in 1955 and a 19 track version (13-19 being vocal tracks) was reissued in 1998.

2.7.1 Track listing

original 1952 10 inch LP album release:

1. "Penthouse Serenade (When We're Alone)" (Burton, Jason) – 3:06
2. "Somebody Loves Me" (DeSylva, Gershwin, MacDonald) – 3:03
3. "Laura" (Mercer, Raksin) – 2:43
4. "Once in a Blue Moon" (Caldwell, Kern *based on Rubenstein's Melody In F*) – 2:55
5. "Polka Dots and Moonbeams" (Burke, VanHeusen) – 3:03
6. "Down by the Old Mill Stream" (Taylor) – 2:18
7. "If I Should Lose You" (Rainger, Robin) – 3:11
8. "Rose Room" (Hickman, Williams) – 2:46

4 tracks added for the 1955 12 inch LP re-issue:

1. "I Surrender Dear" (Barris, Clifford) – 2:57
2. "It Could Happen to You" (Burke, VanHeusen) – 2:46
3. "Don't Blame Me" (Fields, McHugh) – 3:02
4. "Little Girl" (Henry, Hyde) – 1:48

additional bonus tracks added to later CD release:

1. "I Surrender Dear" (Barris, Clifford) (alt. take) – 3:00
2. "Walkin' My Baby Back Home" (Ahlert, Turk) – 2:11
3. "Too Marvelous for Words" (Mercer, Whiting) – 1:53
4. "Too Young" (Dee, Lippman) – 2:32

- | | |
|---|--------------------------------|
| 5. "That's My Girl" (Ellington, Tobias) – 1:45 | 2. "Walkin' My Baby Back Home" |
| 6. "It's Only a Paper Moon" (Arlen, Harburg, Rose) – 2:09 | 3. "Faith Can Move Mountains" |
| 7. "Unforgettable" (Gordon) – 3:05 | 4. "Because You're Mine" |

2.7.2 Personnel

- Nat King Cole - piano, vocals
- John Collins - guitar
- Jack Costanzo - bongos, congas
- Charlie Harris Bass
- Norris "Bunny" Shawker - drums
- Lee Young - drums^[1]

Production

- Lee Gillette - producer
- Michael Cuscuna - reissue producer
- Will Friedwald - liner notes

2.7.3 References

- *Allmusic* album review link
- Capitol 94504

[1] "Penthouse Serenade". Retrieved 14 July 2013.

2.8 Top Pops'

This article is about the Nat King Cole album. For the British music newspaper, see *Top Pops* (newspaper).

Top Pops is an original jazz compilation by Nat King Cole. It was released initially as *8 Top Pops* in the 10 inch Capitol Records' LP format in 1952. An expanded (12 track) version was reissued in 1955 in a 12 inch LP format as *Top Pops*. 4 additional 'bonus' tracks were added to later CD reissues.

2.8.1 Track Listing

10 inch LP (1952)

Side A:

1. "Somewhere Along The Way"

Side B:

1. "Funny (Not Much)"
2. "I'm Never Satisfied"
3. "The Ruby And The Pearl"
4. "A Weaver Of Dreams"

12 inch LP (1955)

Side A:

1. "Somewhere Along The Way"
2. "Walkin' My Baby Back Home"
3. "Faith Can Move Mountains"
4. "Funny (Not Much)"
5. "Hold My Hand"
6. "Teach Me Tonight"

Side B:

1. "I'm Never Satisfied"
2. "Because You're Mine"
3. "The Ruby And The Pearl"
4. "A Weaver Of Dreams"
5. "Papa Loves Mambo"
6. "If I Give My Heart To You"

Bonus tracks on later CD re-issue:

1. "You Will Never Grow Old"
2. "How (How Do I Go About It?)"
3. "When I'm Alone"
4. "A Fool Was I"

2.8.2 References

- Capitol Records H-9110
- A Pile o' Cole's Nat King Cole Website
- Top Pops 10 inch LP (1952) at Allmusic
- Top Pops 12 inch LP (1955) at CD Universe
- Top Pops 12 inch LP (1955) at Allmusic
- 8 *Top Pops* at discogs.com
- Capitol album discography at bsnpubs.com

2.9 "Harvest of Hits"

Harvest Of Hits is an original jazz compilation by Nat King Cole released by Capitol Records in 1952. Both a 10 inch (33-1/3rpm) LP version containing 8 tracks, and a 6 track boxed set of three 7 inch (45rpm) discs was released.

2.9.1 Track listing

10 inch LP version

LP side A

1. "Straighten Up and Fly Right" (Cole, Mills)
2. "You Call It Madness (But I Call It Love)" (Conrad, Columbo, DuBois, Gregory)
3. "(Get Your Kicks On) Route 66" (Troup)
4. "Lush Life" (Strayhorn)

LP side B

1. "Kee-mo Ky-mo (The Magic Song)" (Alfred, Hilliard)
2. "Gee Baby, Ain't I Good to You" (Razaf, Redman)
3. "The Frim Fram Sauce" (Ricardel, Evans)
4. "Nature Boy" (ahbez)

Three 7" discs version

- Disc 1**
- "Straighten Up and Fly Right"
 - "You Call It Madness (But I Call It Love)"
- Disc 2**
- "(Get Your Kicks On) Route 66"
 - "Gee Baby, Ain't I Good To You?"
- Disc 3**
- "The Frim Fram Sauce"
 - "Nature Boy"

2.9.2 References

- A Pile o' Cole's Nat King Cole Website
- Capitol Records discography at bsnpubs.com
- Capitol H 213 (10 inch LP)
- Capitol EBF 213 (boxed set of three 7 inch 45 rpm discs)

2.10 "Nat King Cole Sings for Two in Love"

Nat King Cole Sings for Two In Love is a 1955 album by Nat King Cole, arranged by Nelson Riddle.^[2]

2.10.1 Track listing

LP side A:

1. "Love Is Here to Stay" (George Gershwin, Ira Gershwin) – 2:49
2. "A Handful of Stars" (Jack Lawrence, Ted Shapiro) – 3:26
3. "This Can't Be Love" (Lorenz Hart, Richard Rodgers) – 2:30
4. "A Little Street Where Old Friends Meet" (Gus Kahn, Harry Woods) – 3:18
5. "Autumn Leaves" (Joseph Kosma, Jacques Prévert, Johnny Mercer) – 2:40
6. "Let's Fall in Love" (Harold Arlen, Ted Koehler) – 2:48

LP side B:

1. "There Goes My Heart" (Benny Davis, Abner Silver) – 2:53
2. "Dinner for One, Please James" (Michael Carr) – 2:57
3. "Almost Like Being in Love" (Alan Jay Lerner, Frederick Loewe) – 1:53
4. "Tenderly" (Walter Lloyd Gross, Lawrence) – 2:57
5. "You Stepped Out of a Dream" (Nacio Herb Brown, Kahn) – 2:35
6. "There Will Never Be Another You" (Mack Gordon, Harry Warren) – 3:38

original 10 inch LP = 8 tracks total: A1-A4 + B1-B4

2.10.2 Personnel

Performance

- Nat King Cole – vocal
- Nelson Riddle – arranger, conductor

2.10.3 References

[1] Allmusic review

[2] Nat King Cole Sings for Two In Love at AllMusic

2.11 "Unforgettable"

Unforgettable is an original jazz compilation by Nat King Cole. It was initially released on a 10 inch LP in 1952, and it was reissued on a 12 inch LP in 1954.

2.11.1 Track listing

LP side A:

1. "Unforgettable"
2. "A Portrait Of Jennie"
3. "What'll I Do?"
4. "Lost April"
5. "Answer Me My Love"
6. "Hajji Baba"

LP side B:

1. "Too Young"
2. "Mona Lisa"
3. "(I Love You) For Sentimental Reasons"
4. "Red Sails in the Sunset"
5. "Pretend"
6. "Make Her Mine"

tracks A5, A6, B5 and B6 were not part of the original 10 inch LP release but were added to the 1954 (and later) releases.

2.11.2 Personnel

- Nat King Cole – vocals
- The Nat King Cole Trio – on "I Love You for Sentimental Reasons," "What'll I Do?" and "Lost April"
- The Carlyle Hall Strings – on "Lost April" and "Portrait of Jennie"
- Les Baxter's Orchestra – on "Mona Lisa" and "Too Young"
- Pete Rugolo's Orchestra – on "Red Sails in the Sunset"
- Nelson Riddle's Orchestra – on "Unforgettable," "Pretend," "Answer Me My Love," "Make Her Mine" and "Hajji Baba"
- Lee Gillette – Producer

2.11.3 References

- Capitol H-357 (1952 release, 10 inch, 8 tracks)
- Capitol T-357 (1954 release, 12 inch, 12 tracks)
- A Pile o' Cole Nat King Cole Website
- discogs.com
- Personnel listing from Rato Records

2.12 "10th Anniversary Album"

10th Anniversary Album is an original jazz compilation by Nat King Cole. It was released in 1955.

2.12.1 Track listing

LP side A:^[1]

1. "Dream a Little Dream of Me"
2. "There I've Said It Again"
3. "Lulubelle"
4. "I'm an Errand Boy for Rhythm"
5. "The Love Nest"
6. "But All I've Got Is Me"
7. "Peaches"
8. "I Can't Be Bothered"

LP side B:

1. "Too Soon"
2. "Rough Ridin'"
3. "The Story of My Wife"
4. "Sleeping Beauty"
5. "Lovelight"
6. "Where Were You?"
7. "Mother Nature and Father Time"
8. "Wish I Were Somebody Else"
2. "My Heart Stood Still" (Lorenz Hart, Richard Rodgers) - 1:40
3. "Imagination" (Johnny Burke, Jimmy Van Heusen) - 3:26
4. "I Never Knew" (Ted Fio Rito, Gus Kahn) - 2:33
5. "Stella by Starlight" (Ned Washington, Victor Young) - 3:47
6. "(What Can I Say) After I Say I'm Sorry?" (Walter Donaldson, Abe Lyman) - 2:25
7. "I Didn't Know What Time It Was" (Hart, Rodgers) - 3:08
8. "Taking a Chance on Love" (Vernon Duke, Ted Fetter, John Latouche) - 3:03

2.12.2 Personnel

- Nat King Cole - Vocals

2.12.3 References

- Capitol Records EAP 514 - album of four 7-inch 45rpm EPs
- Capitol Records W 514
- A Pile o' Cole Nat King Cole Website

[1] Capitol W 514 at discogs.com

2.13 "The Piano Style of Nat King Cole"

The Piano Style of Nat King Cole is a 1956 studio album by Nat King Cole, arranged by Nelson Riddle. This was Cole's last instrumental album.^[1]

This was Cole's first full length LP record for Capitol Records.

2.13.1 Reception

The Allmusic review by Lindsay Planer awarded the album three stars, and said that " Cole nimbly reels off some of his most accomplished keyboarding to date, all the while guiding the big band into a spirited musical repartee"^[1]

2.13.2 Track listing

LP side A:

1. "Love Walked In" (George Gershwin, Ira Gershwin) - 3:27

LP side B:

1. "April in Paris" (Duke, Yip Harburg) - 3:49
2. "I Want to Be Happy" (Irving Caesar, Vincent Youmans) - 1:45
3. "I See Your Face Before Me" (Howard Dietz, Arthur Schwartz) - 2:33
4. "Just One of Those Things" (Cole Porter) - 3:07
5. "I Get a Kick out of You" (Porter) - 2:39
6. "If I Could Be with You (One Hour Tonight)" (Henry Creamer, James P. Johnson) - 2:39
7. "I Hear Music" (Burton Lane, Frank Loesser) - 3:03
8. "Tea for Two" (Caesar, Youmans) - 2:31

Bonus track on later CD re-issue:

1. "My Heart Stood Still" (Hart, Rodgers) - 2:42 (alternate take)

2.13.3 Personnel

- Nat King Cole - piano
- Nelson Riddle - arranger

2.13.4 References

[1] "The Piano Style of Nat King Cole". Allmusic. Retrieved March 7, 2011.

2.14 Ballads of the Day"

Ballads of the Day is an original jazz compilation by Nat King Cole. It released in 1956. The album reached a peak position of number 16 on the *Billboard* 200.^[1]

2.14.1 Track listing

1. "A Blossom Fell" (Howard Barnes, Harold Cornelius, Dominic John)
2. "Unbelievable" (Jerry Livingston, Irving Gordon)
3. "Blue Gardenia" (Bob Russell, Lester Lee)
4. "Angel Eyes" (Matt Dennis, Earl Brent)
5. "It Happens to Be Me" (Sammy Gallop, Arthur Kent)
6. "Smile" (John Turner, Geoffrey Parsons, Charlie Chaplin)
7. "Darling, Je Vous Aime Beaucoup" (Anna Sosanko)
8. "Alone Too Long" (Arthur Swartz, Dorothy Fields)
9. "My One Sin" (Mascherino, Robert Mellin)
10. "Return to Paradise" (Dimitri Tiomkin, Ned Washington)
11. "If Love Is Good to Me" (Fred Spielman, Redd Evans)
12. "The Sand and the Sea" (Hal Hester, B. Parker)

2.14.2 Personnel

- Nat King Cole - Vocals, piano
- Nelson Riddle - arranger
- Billy May - arranger on track 4 only
- Lee Gillette - Producer

2.14.3 References

- [1] <http://www.allmusic.com/album/ballads-of-the-day-r24776/charts-awards>

2.15 "This is Nat King Cole"

This Is Nat King Cole is an original compilation album by Nat King Cole. It was released in 1957 by Capitol Records.

2.15.1 Track listing

LP side A:

1. "Dreams Can Tell A Lie"
2. "I Just Found Out About Love"

3. "Too Young To Go Steady"
4. "Forgive My Heart"
5. "Annabelle"
6. "Nothing Ever Changes My Love For You"

LP side B:

1. "To The Ends Of The Earth"
2. "I'm Gonna Laugh You Right Out Of My Life"
3. "Someone You Love"
4. "Love Me As Though There Were No Tomorrow"
5. "That's All"
6. "Never Let Me Go"

Bonus tracks added to later CD re-issue:

1. "Small Towns Are Smile Towns"
2. "Don't Hurt the Girl"
3. "My Flaming Heart"
4. "United"

2.15.2 Personnel

- Nat King Cole - Vocals

2.15.3 References

- Capitol Records T 870
- A Pile o' Cole Nat King Cole Website

2.16 "After Midnight"

After Midnight is a 1957 jazz album by "Nat King Cole and his trio" on Capitol Records. It peaked at No. 13 on the U.S. Billboard Pop Albums chart.

2.16.1 Release history

Initially, the album was released in a 33rpm LP version as well as in a set of four (7 inch) 45rpm discs. In 1987, five previously unreleased tracks recorded at the same original sessions were added as bonus tracks to the Capitol Records CD re-release titled, *The Complete After Midnight Sessions*. Some later re-issues, under the title, *After Midnight*, *The Complete Session* or simply, *After Midnight*, also include one or more alternate take(s) with the 17 songs from the original 1956 recording sessions.^{[2][3]} There are also at least three other reissues with 18, 19 and 21 tracks.

2.16.2 Track listing**LP release**

LP side A:

1. "Just You, Just Me" (Greer, Klages) – 3:00
2. "Sweet Lorraine" (Burwell, Parish) – 4:33
3. "Sometimes I'm Happy" (Caesar, Youmans) – 4:11
4. "Caravan" (Ellington, Mills, Tizol) – 2:45
5. "It's Only a Paper Moon" (Arlen, Harburg, Rose) – 3:06
6. "You're Looking at Me" (Troup) – 4:12

LP side B:

1. "Lonely One" (Hambro, Heller) – 3:45
2. "Don't Let It Go to Your Head" (Hadamik, LaVere, Nast) – 3:11
3. "I Know That You Know" (Caldwell, Youmans) – 2:28
4. "Blame It on My Youth" (Levant, Heyman) – 4:06
5. "When I Grow Too Old to Dream" (Hammerstein, Romberg) – 4:33
6. "(Get Your Kicks on) Route 66" (Troup) – 3:41

At least one source seems to indicate the initial release did not contain "Sometimes I'm Happy..." and "When I Grow Too Old to Dream"^{[4][5]}

Four 7 inch 45rpm discs releaseDisc 1^[6]

- A1. "Sometimes I'm Happy (Sometimes I'm Blue)"
- B1. "Just You, Just Me"
- B2. "When I Grow Too Old to Dream"

Disc 2

- C1. "Lonely One"
- C2. "I Know That You Know"
- D1. "Sweet Lorraine"

Disc 3

- E1. "You're Looking At Me"
- F1. "Caravan"
- F2. "(Get Your Kicks on) Route 66"

Disc 4

- G1. "It's Only a Paper Moon"
- G2. "Don't Let It Go To Your Head"
- H1. "Blame It On My Youth"

1987 CD release, *The Complete After Midnight Sessions*

1. "Just You, Just Me"
2. "Sweet Lorraine"
3. "Sometimes I'm Happy (Sometimes I'm Blue)"
4. "Caravan"
5. "It's Only a Paper Moon"
6. "You're Looking at Me"
7. "Lonely One"
8. "Don't Let It Go to Your Head"
9. "I Know That You Know"
10. "Blame It on My Youth"
11. "When I Grow Too Old to Dream"
12. "(Get Your Kicks on) Route 66"

Bonus tracks (taken from the same 1956 recording sessions):

1. "I Was a Little Too Lonely (And You Were a Little Too Late)" (Evans, Livingston) – 3:02
2. "You Can Depend on Me" (Carpenter, Dunlap, Hines) – 3:55
3. "What Is There to Say?" (Duke, Harburg) – 3:37
4. "Two Loves Have I" (Murray, Scotto, Trivers) – 2:47
5. "Candy" (David, Kramer, Whitney) – 3:54

2.16.3 Personnel

- Nat King Cole – piano, vocals
- Charlie Harris – bass
- John Collins – guitar
- Lee Young – drums
- Willie Smith – alto saxophone on “Just You, Just Me,” “You’re Looking at Me,” “Don’t Let it Go to Your Head” and “I Was a Little Too Lonely”
- Harry Edison – trumpet on “Sweet Lorraine,” “It’s Only a Paper Moon,” “Route 66,” “You Can Depend on Me” and “Candy”
- Stuff Smith – violin on “Sometimes I’m Happy,” “I Know That You Know,” “When I Grow Too Old to Dream” and “Two Loves Have I”
- Juan Tizol – trombone on “Caravan,” “Lonely One,” “Blame It on My Youth” and “What is There to Say”
- Jack Costanzo – bongos on “Caravan” and “Lonely One”

2.16.4 References

- Capitol Records W-782 (33rpm LP)
- Capitol Records EAP-782 (album of four 7 inch 45rpm discs)
- Capitol Records CDP 7 48328 2 (1987 Compact Disc, *The Complete After Midnight Sessions*)
- Blue Note 20087 (1999 Compact Disc, *After Midnight, the Complete Session*)
- Analogue Productions CAPP 782 SA (2010 hybrid mono SACD, *After Midnight*)
- Analogue Productions AAPP 782–45 (2010 45rpm 12 inch LPs (x3), *After Midnight*)

[1] *After Midnight* (Nat King Cole album) at AllMusic

[2] *After Midnight...* at discogs.com

[3] *After Midnight* at theaudiobeat.com

[4] *After Midnight* (W 782) at discogs.com 1

[5] *After Midnight* (W 782) at discogs.com 2

[6] *After Midnight* (EAP 782) at discogs.com

2.16.5 External links

- “Nat King Cole: 'After Midnight,' 'Best of the Nat King Cole Trio' (Blue Note & First Choice)", Commentary by A. B. Spellman and Murray Horwitz for NPR's “Basic Jazz Record Library”

2.17 "Just One of Those Things"

Just One of Those Things is a 1957 album by Nat King Cole, arranged by Billy May.^[2]

2.17.1 Track listing

1. "When Your Lover Has Gone" (Einar Aaron Swan) – 2:33
2. "A Cottage for Sale" (Larry Conley, Willard Robinson) – 3:00
3. "Who's Sorry Now?" (Bert Kalmar, Harry Ruby, Ted Snyder) – 3:00
4. "Once in a While" (Michael Edwards, Bud Green) – 2:50
5. "These Foolish Things (Remind Me of You)" (Harry Link, Holt Marvell, Jack Strachey) – 3:49
6. "Just for the Fun of It" (Lorenz Hart, A. Jackson) – 2:37
7. "Don't Get Around Much Anymore" (Duke Ellington, Bob Russell) – 3:13
8. "I Understand" (Kim Gannon, Mabel Wayne) – 2:27
9. "Just One of Those Things" (Cole Porter) – 2:17
10. "The Song is Ended (but the Melody Lingers On)" (Irving Berlin) – 2:49
11. "I Should Care" (Sammy Cahn, Axel Stordahl, Paul Weston) – 2:49
12. "The Party's Over" (Betty Comden, Adolph Green, Jule Styne) – 2:45

2.17.2 Personnel

Performance

- Nat King Cole – vocal
- Billy May – arranger, conductor

2.17.3 References

[1] Allmusic review

[2] *Just One of Those Things* at AllMusic

2.18 "Love is the Thing

Love Is the Thing is a 1957 album released by American jazz vocalist Nat King Cole. It is the first of four collaborations between Cole and influential arranger Gordon Jenkins.^{[2][3]} Launching the charting single "Stardust", which peaked at #79,^[4] the album reached #1 on Billboard's "Pop Albums" chart and tied at #1 on the UK Charts with the soundtrack for the 1956 film *The King and I*.^[5] According to the records of the RIAA, the album achieved gold status in 1960 and broke platinum in 1992.^[6]

2.18.1 Overview

In 1956, Cole came together with popular music arranger Jenkins to produce the first of the four collaborations that are described by critics as among the best of either artist.^{[3][4]} American Jazz commenter Scott Yanow noted that the album "sticks exclusively" to the role Cole had established in 1950s popular opinion as a "superb ballad vocalist".^[7] While *Love Is the Thing* little reflects the jazz roots whence Cole emerged,^[7] the singer's "restrained vocal approach" and the arranger's "unhurried string charts" combined to produce a romantic album of enduring popularity.^[3]

Cole's three further albums with Jenkins were *The Very Thought of You* (1958), *Every Time I Feel the Spirit* (1959), and *Where Did Everyone Go?* (1963).

2.18.2 Release history

Originally released by Capitol Records, the album has been re-issued by various companies in alternate forms. A 1996 re-release on 24-kt gold foil by the Digital Compact Classics label included three bonus tracks,^{[7][8]} the same tracks incorporated in the re-titled 1991 CD *Love Is the Thing (And More)*.^[4] In 2007, The Collectors' Choice label reissued the album in conjunction with the final Cole/Jenkins collaboration on a single disc entitled *Love Is the Thing/Where Did Everyone Go?*^[3] In 2010 the audiophile Analogue Productions label issued a hybrid SACD of the album, containing its original 12 tracks in mono, stereo, and three-track multichannel sound.

2.18.3 Track listing

1. "When I Fall in Love" (Edward Heyman, Victor Young) – 3:10
2. "Stardust" (Hoagy Carmichael, Mitchell Parish) – 3:15
3. "Stay as Sweet as You Are" (Mack Gordon, Harry Revel) – 2:59

4. "Where Can I Go Without You?" (Peggy Lee, Young) – 2:57
5. "Maybe It's Because I Love You Too Much" (Irving Berlin) – 2:50
6. "Love Letters" (Heyman, Young) – 2:46
7. "Ain't Misbehavin'" (Harry Brooks, Andy Razaf, Fats Waller) – 3:17
8. "I Thought About Marie" (Gordon Jenkins) – 3:06
9. "At Last" (Gordon, Harry Warren) – 3:00
10. "It's All in the Game" (Charles G. Dawes, Carl Sigman) – 3:07
11. "When Sunny Gets Blue" (Marvin Fisher, Jack Segal) – 2:46
12. "Love Is the Thing" (Ned Washington, Young) – 3:01

Bonus tracks

1. "Someone to Tell It To" (Sammy Cahn, Dolores Fuller, Jimmy Van Heusen) – 3:17
2. "The End of a Love Affair" (Edward Redding) – 3:11
3. "If Love Ain't There" (Johnny Burke) – 3:01

2.18.4 Personnel

- Nat King Cole – piano, vocals
- Lee Gillette – producer
- Steve Hoffman – mastering, remastering
- Gordon Jenkins – arranger, conductor
- John Kraus – engineer
- Marcia McGovern – pre-production
- Bob Norberg – remastering
- Larry Walsh – remastering

2.18.5 Chart positions

2.18.6 References

- [1] Yanow, Scott. *Love Is the Thing* at AllMusic
- [2] *Where Did Everyone Go?* at AllMusic
- [3] *Love Is the Thing/Where Did Everyone Go?* at AllMusic
- [4] *Love Is the Thing (And More)* at AllMusic

- [5] Nat King Cole: Love Is the Thing The Official UK Charts Company. Accessed December 5, 2007.
- [6] “American album certifications – Nat King Cole – Love Is the Thing”. Recording Industry Association of America. *If necessary, click Advanced, then click Format, then select Album, then click SEARCH*
- [7] Love Is the Thing at AllMusic
- [8] Puccio, John. (January 1999). “Nat 'King' Cole: The Greatest Hits” *Sensible Sound*.
- [9] “Chart Stats – Nat King Cole – Love Is The Thing”. *chart-stats.com*. Archived from the original on 31 Jul 2012. Retrieved 8 May 2011.

2.19 "Cole Español"

Cole Español is a 1958 studio album by Nat King Cole, arranged by Nelson Riddle. One of three Spanish themed albums that Cole recorded, it was followed by *A Mis Amigos* (1959) and by *More Cole Español* in 1962. The orchestral music was recorded in Havana, Cuba, and Cole added his vocals in June in Los Angeles, California.^[2] However the song “Tú, Me Delirio” is instrumental with Cole only adding his playing Piano. The album was later reissued as *Español and More, Vol. 1*. The album was inducted into the Latin Grammy Hall of Fame in 2007.^[3]

2.19.1 Track listing

1. “Cachito” (Consuelo Velázquez) – 2:50
2. “María Elena” (Lorenzo Barcelata, Bob Russell) – 2:42
3. “Quizás, Quizás, Quizás (Perhaps, Perhaps, Perhaps)” (Osvaldo Farrés, Joe Davis) – 2:46
4. “Las Mañanitas” (traditional) – 2:57
5. “Acércate Más (Come Closer to Me)” (Osvaldo Farrés, Al Stewart) – 2:49
6. “El Bodeguero (Grocer’s Cha-Cha)” (Richard Egües) – 2:25
7. “Arrivederci Roma” (Renato Rascel, Pietro Garinei, Sandro Giovannini, Carl Sigman) – 2:46
8. “Noche de Ronda” (Agustín Lara) – 2:34
9. “Tú, Me Delirio” (Cesar Portillo de la Luz) – 2:36
10. “Te Quiero, Dijiste (Magic Is the Moonlight)” (María Grever, Charles Pasquale) – 2:41
11. “Adelita” (traditional) – 2:10

2.19.2 Personnel

Performance

- Nat King Cole – vocal, Piano on “Tú, Me Delirio”
- Nelson Riddle – arranger, conductor
- Armando Romeu Jr. – arranger, conductor.
- Cuarteto Rivero - backing vocals (in *Acércate Más*)^[2]

2.19.3 References

- [1] Allmusic review
- [2] Cole Español at AllMusic
- [3] “Latin GRAMMY Hall Of Fame”. *Latin Grammy Award*. Latin Academy of Recording Arts & Sciences. 2007. Retrieved August 19, 2014.

2.20 "St. Louis Blues"

For other uses, see St. Louis Blues (disambiguation).

St. Louis Blues is a 1958 album by Nat King Cole, arranged by Nelson Riddle. *St. Louis Blues* was the soundtrack to the film of the same name that starred Cole.

2.20.1 Track listing

1. Overture (Introducing Love Theme)/"Hesitating Blues" – 3:08
2. “Harlem Blues” – 1:51
3. “Chantez Les Bas” – 2:35
4. “Friendless Blues” (Mercedes Gilbert) – 3:15
5. “Stay” (Andy Razaf) – 2:37
6. “Joe Turner’s Blues” (Walter Hirsch) – 2:40
7. “Beale Street Blues” – 2:56
8. "Careless Love" (Martha E. Koenig, Spencer Williams) – 2:44
9. “Morning Star” (Mack David) – 2:12
10. "Memphis Blues" (George A. Norton) – 3:06
11. "Yellow Dog Blues" – 3:16
12. "St. Louis Blues" – 2:27

All music and lyrics by W.C. Handy, other lyricists indicated. Overture written by Nelson Riddle.

2.20.2 Personnel

Performance

- Nat King Cole – vocal
- Nelson Riddle – arranger, conductor

2.20.3 References

[1] St. Louis Blues (album) at AllMusic

2.21 "The Very Thought of You"

The Very Thought of You is a 1958 album by Nat King Cole, arranged by Gordon Jenkins. ^[2]

2.21.1 Track listing

LP side A:

1. "The Very Thought of You" (Ray Noble) – 3:52
2. "But Beautiful" (Johnny Burke, Jimmy Van Heusen) – 3:30
3. "Impossible" (Steve Allen) – 3:12
4. "I Wish I Knew (Notorious)" (C.A. Rossi, Al Stillman) – 3:16
5. "I Found a Million Dollar Baby (in a Five and Ten Cent Store)" (Mort Dixon, Billy Rose, Harry Warren) – 2:53
6. "Magnificent Obsession" (Fred Karger, Frankie Laine) – 3:56
7. "My Heart Tells Me" (Mack Gordon, Warren) – 4:16

LP side B:

1. "Paradise" (Nacio Herb Brown, Gordon Clifford) – 3:17
2. "This Is All I Ask" (Gordon Jenkins) – 4:34
3. "Cherie, I Love You" (Lillian Rosedale Goodman) – 3:34
4. "Making Believe You're Here" (Sammy Cahn, Van Heusen) – 3:42
5. "Cherchez La Femme" (Bob Marcus, Lorenzo Pack) – 2:44
6. "For All We Know" (J. Fred Coots, Sam M. Lewis) – 3:19

7. "The More I See You" (Gordon, Warren) – 3:32

Bonus tracks added to later CD re-issue:

1. "Don't Blame Me" (Jimmy McHugh, Dorothy Fields) – 3:56
2. "There Is No Greater Love" (Isham Jones, Marty Symes) – 3:03
3. "Farewell to Arms" (Allie Wrubel, Abner Silver) – 2:51
4. "Happy New Year" (Gordon Jenkins) – 3:09

The four "bonus" tracks were part of the original recording session and were added to the 2007 CD release.

2.21.2 Personnel

Performance

- Nat King Cole – vocal
- Gordon Jenkins – arranger, conductor

2.21.3 References

- Capitol Records SW 1084 (*The Very Thought of You*) at discogs.org

[1] Allmusic review

[2] The Very Thought of You at AllMusic

2.22 "To Whom It May Concern"

To Whom It May Concern is a 1959 album by Nat King Cole, arranged by Nelson Riddle. ^[2]

2.22.1 Track listing

1. "To Whom It May Concern" (Cole, Hawkins)
2. "Love-Wise" (Elmslie, Fisher)
3. "Too Much" (Baker, Stanford)
4. "In the Heart of Jane Doe" (Cavanaugh, Stock)
5. "A Thousand Thoughts of You" (Gallop, Minucci)
6. "You're Bringing Out the Dreamer in Me" (Burke)
7. "My Heart's Treasure" (Rasch, Wayne)
8. "If You Said No" (Sammy Cahn, Paul Weston)
9. "Can't Help It" (Fisher, Segal)

10. “Lovesville” (Freed, Smith)
11. “Unfair” (Belmonte, Lee)
12. “This Morning It Was Summer” (Haymes)

2.22.2 Personnel

- Bill Baker Composer
- Belmonte Composer
- Jerry Bock Composer
- Johnny Burke Composer
- Sammy Cahn Composer
- James Cavanaugh Composer
- Nat King Cole Composer, Liner Notes, Primary Artist
- Kenward Elmslie Composer
- Marvin Fisher Composer
- Ralph Freed Composer
- Sammy Gallop Composer
- Lee Gillette Producer
- C.D. Hawkins Composer
- Charlotte Hawkins Composer
- Bob Haymes Composer
- Cliff Lee Composer
- Ulpio Minucci Composer
- Ray Rasch Composer
- Nelson Riddle Conductor
- Jack Segal Composer
- Beasley Smith Composer
- Harry Beasley Smith Composer
- Dok Stanford Composer
- Larry Stock Composer
- Dotty Wayne Composer
- Paul Weston Composer^[3]

2.22.3 References

[1] Allmusic review

[2] To Whom It May Concern at AllMusic

[3] “To Whom It May Concern”. Retrieved 14 July 2013.

2.22.4 Chart position

Album

2.22.5 External links

- *To Whom It May Concern* Summarization
- Other Summarization

2.23 "Welcome to the Club"

Welcome to the Club is a 1959 album by Nat King Cole, arranged by Dave Cavanaugh. Cole is accompanied by an uncredited Count Basie Orchestra, without Count Basie himself.^[2]

Welcome to the Club was chosen as one of *Billboard* magazine's 'Spotlight Winners of the Week' upon its release in February 1959.^[3] *Billboard* commented that “Cole works out on a group of swinging, jazz-oriented offerings with interesting backings by Dave Cavanaugh...Cole himself, as usual, is fine and somewhat reminiscent of his earlier swinging efforts.”^[3] The review also noted the similarity of the album's arrangements to Count Basie's, and praised Cole's efforts on the blues tracks, “I Want a Little Girl” and “Wee Baby Blues”.^[3]

2.23.1 Track listing

1. “Welcome to the Club” (Noel Sherman, Dick Wolf) – 2:44
2. “Anytime, Anyday, Anywhere” (Ned Washington, Lee Wiley, Victor Young) – 2:19
3. “The Blues Don't Care” (Vic Abrams) – 2:10
4. "Mood Indigo" (Barney Bigard, Duke Ellington, Irving Mills) – 3:21
5. "Baby Won't You Please Come Home" (Charles Warfield, Clarence Williams) – 2:11
6. “The Late, Late Show” (Roy Alfred, Murray Berlin) – 2:32
7. "Avalon" (Buddy DeSylva, Al Jolson, Billy Rose) – 1:45
8. “She's Funny That Way” (Neil Moret, Richard Whiting) – 3:02
9. “I Want a Little Girl” (Murray Mencher, Billy Moll) – 2:49
10. “Wee Baby Blues” (Pete Johnson, Big Joe Turner) – 3:16
11. “Look Out for Love” (Danny Meehan, Colin Rossmoff) – 1:58

2.23.2 Personnel

Performance

- Nat King Cole – vocal
- Dave Cavanaugh – arranger, conductor
- The Count Basie Orchestra
- Gerald Wiggins – piano

2.23.3 References

- [1] Allmusic review
- [2] Welcome to the Club at AllMusic
- [3] Nielsen Business Media, Inc. (1959). *Billboard*. Nielsen Business Media, Inc. pp. 30–. ISSN 00062510.

2.24 "The Nat King Cole Story"

The Nat King Cole Story is a 1961 album by Nat King Cole. The album was a retrospective of Cole's recording career, designed to present many of his earlier hits in new recordings featuring stereo sound. Cole is accompanied on the re-recordings by many of the notable arrangers and bands that had appeared with him on the original records.^[2]

Of particular note is Cole's re-recording of "The Christmas Song". This was Cole's fourth, and final, recording of the song, and also the first version recorded in stereo. This recording of the song was subsequently added to a 1963 reissue of Cole's 1960 LP *The Magic of Christmas* (the album concurrently retitled *The Christmas Song* and given new cover art), and remains one of Cole's best-known recordings and among the most-played Christmas tunes on radio each December.

At the 4th Grammy Awards, *The Nat King Cole Story* was nominated for the Grammy Award for Album of the Year.

2.24.1 Track listing

1. "Straighten Up and Fly Right" (Nat King Cole, Irving Mills) – 2:36
2. "Sweet Lorraine" (Cliff Burwell, Mitchell Parish) – 3:22
3. "It's Only a Paper Moon" (Harold Arlen, Yip Harburg, Billy Rose) – 2:57
4. "(Get Your Kicks on) Route 66" (Bobby Troup) – 2:56
5. "(I Love You) For Sentimental Reasons" (William Best, Deek Watson) – 3:04
6. "The Christmas Song (Merry Christmas to You)" (Mel Tormé, Robert Wells) – 3:11
7. "Nature Boy" (Eden Ahbez) – 2:53
8. "Lush Life" (Billy Strayhorn) – 3:46
9. "Calypso Blues" (Cole, D.W. George) – 3:25
10. "Mona Lisa" (Ray Evans, Jay Livingston) – 3:27
11. "Orange Colored Sky" (Milton DeLugg, Willie Stein) – 2:33
12. "Too Young" (Sylvia Dee, Sidney Lippman) – 3:24
13. "Unforgettable" (Irving Gordon) – 3:27
14. "Somewhere Along the Way" (Kurt Adams, Sammy Gallop) – 3:00
15. "Walkin' My Baby Back Home" (Fred E. Ahlert, Roy Turk) – 2:42
16. "Pretend" (Dan Belloc, Lew Douglas, Frank LaVere, Cliff Parman) – 2:45
17. "Blue Gardenia" (Lester Lee, Bob Russell) – 3:04
18. "I Am in Love" (Cole Porter) – 2:33
19. "Answer Me, My Love" (Fred Rauch, Carl Sigman, Gerhard Winkler) – 2:56
20. "Smile" (Charlie Chaplin, Geoff Parsons, John Turner) – 2:53
21. "Darling, Je Vous Aime Beaucoup" (Anna Sosenko) – 2:48
22. "The Sand and the Sea" (Cole, Hoot Hester) – 2:41
23. "If I May" (Rose Marie McCoy, Charles Singleton) – 2:57
24. "A Blossom Fell" (Howard Barnes, Harold Cornelius, Dominic John) – 2:41
25. "To the Ends of the Earth" (Noel Sherman, Joe Sherman) – 2:25
26. "Night Lights" (Chester Conn, Gallop) – 2:48
27. "Ballerina" (Russell, Sigman) – 2:41
28. "Stardust" (Hoagy Carmichael, Parish) – 3:14
29. "Send for Me" (Ollie Jones) – 2:30
30. "St. Louis Blues" (W. C. Handy) – 2:25
31. "Looking Back" (Brook Benton, Belford Hendricks, Clyde Otis) – 2:26
32. "Non Dimenticar" (Shelly Dobbins, Michele Galdieri, Gino Redi) – 3:07

33. "Paradise" (Nacio Herb Brown, Gordon Clifford) – 3:11
34. "Oh Mary, Don't You Weep" (Cole, Gordon Jenkins) – 1:55
35. "Ay, Cosita Linda" (Pacho Galon) – 2:14
36. "Wild Is Love" (Ray Rasch, Dotty Wayne) – 2:48

2.24.2 2011 reissue

In 2011, the Analogue Productions label reissued the album as a 2-disc hybrid SACD set and a 5-disc 45 rpm vinyl set. Both versions feature a new stereo mix of the entire album by Steve Hoffman and Kevin Gray, while the SACD also includes a discrete three-channel mix of most songs. Two bonus tracks ("Ramblin' Rose" and "Those Lazy-Hazy-Crazy Days of Summer") are also included on both versions.

2.24.3 Personnel

Performance

- Nat King Cole – vocal, piano, arranger
- Ralph Carmichael – arranger, conductor
- Billy May - arranger, conductor
- Stan Kenton - conductor
- Nelson Riddle - arranger
- Gordon Jenkins - arranger
- Pete Rugolo - arranger
- Frank DeVol - arranger

2.24.4 References

[1] "A Pile o' Cole's Nat King Cole website - The Nat 'King' Cole Story". apileocole.alongthehall.com. Retrieved 2012-01-07.

[2] Allmusic review

2.25 "The Touch of Your Lips"

The Touch of Your Lips is a 1961 album by Nat King Cole, arranged by Ralph Carmichael.^[2]

2.25.1 Track listing

1. "The Touch of Your Lips" (Ray Noble) – 3:52
2. "I Remember You" (Johnny Mercer, Victor Schertzinger) – 3:13
3. "Illusion" (Ivers, Moss, Parker) – 2:54
4. "You're Mine, You!" (Johnny Green, Edward Heyman) – 3:22
5. "Funny (Not Much)" (Hughie Prince, Robert Merrill, Marcia Neil, Philip Broughton) – 3:05
6. "Poinciana (Song of the Tree)" (Nat Simon, Buddy Bernier) – 3:56
7. "Sunday, Monday, or Always" (Jimmy Van Heusen, Johnny Burke) – 2:21
8. "Not So Long Ago" (Al Frisch, Charles Tobias) – 4:07
9. "A Nightingale Sang in Berkeley Square" (Eric Maschwitz, Manning Sherwin) – 4:46
10. "Only Forever" (James V. Monaco, Burke) – 3:19
11. "My Need for You" (Frisch, Roberts) – 3:24
12. "Lights Out" (Hill) – 2:29

2.25.2 Personnel

Performance

- Nat King Cole – vocal
- Ralph Carmichael – arranger, conductor

2.25.3 References

[1] Allmusic review

[2] The Touch of Your Lips at AllMusic

2.26 "Nat King Cole Sings/George Shearing Plays"

Nat King Cole Sings/George Shearing Plays is a 1962 studio album by Nat King Cole, featuring the pianist George Shearing.^[2]

2.26.1 Track listing

1. "September Song" (Maxwell Anderson, Kurt Weill) – 2:59
2. "Pick Yourself Up" (Dorothy Fields, Jerome Kern) – 3:11
3. "I Got It Bad (and That Ain't Good)" (Duke Ellington, Paul Francis Webster) – 3:42
4. "Let There Be Love" (Ian Grant, Lionel Rand) – 2:45
5. "Azure-Te" (Bill Davis, Don Wolf) – 3:55
6. "Lost April" (Eddie DeLange, Emil Newman, Hubert Spencer) – 3:20
7. "(The End of) A Beautiful Friendship" (Donald Kahn, Stanley Styne) – 2:41
8. "Fly Me to the Moon" (Bart Howard) – 3:31
9. "Serenata" (Anderson, Mitchell Parish) – 3:02
10. "I'm Lost" (Otis René) – 3:29
11. "There's a Lull in My Life" (Mack Gordon, Harry Revel) – 2:25
12. "Don't Go" (Al Stillman, Guy Wood) – 2:32
13. "Everything Happens to Me" (Tom Adair, Matt Dennis) – 3:20
14. "The Game of Love" (Armando Peraza, Milt Raskin) – 2:58
15. "Guess I'll Go Back Home (This Summer)" (Ray Mayer, Willard Robison) – 2:51

2.26.2 Personnel

Performance

- Nat King Cole – vocal
- George Shearing – piano, arranger
- Ralph Carmichael – arranger, conductor

2.26.3 References

[1] Allmusic review

[2] Nat King Cole Sings/George Shearing Plays at AllMusic

2.27 "Ramblin' Rose"

Ramblin' Rose is a Nat King Cole album. It was released by Capitol Records in 1962, and features the popular title track.

2.27.1 Track listing

1. "Ramblin' Rose" (Noel Sherman/Joe Sherman) – 2:46
2. "Wolverton Mountain" (Merle Kilgore/Claude King) – 3:03
3. "Twilight on the Trail" (Sidney D. Mitchell/Louis Alter) – 2:51
4. "I Don't Want it that Way" (Noel Sherman/Joe Sherman) – 1:57
5. "He'll Have to Go" (Joe Allison/Audrey Allison) – 2:25
6. "When You're Smiling" (Larry Shay/Mark Fisher/Joe Goodwin) – 2:42
7. "Goodnight, Irene, Goodnight" Huddie Ledbetter/John Lomax – 3:08
8. "Your Cheatin' Heart" (Hank Williams) – 2:25
9. "One Has My Name the Other Has My Heart" (Eddie Dean/Hal Blair/Dearst Dean) – 2:18
10. "Skip to My Lou" (Traditional) – 2:00
11. "The Good Times" (Ron Miller) - 2:44
12. "Sing Another Song (And We'll All Go Home)" (Johnny Burke/Colin Romoff) - 2:19

2.27.2 Personnel

Performance

- Nat King Cole – vocal
- Belford Hendricks – arranger, conductor

2.28 "Dear Lonely Hearts"

Dear Lonely Hearts is a 1962 studio album by Nat King Cole, arranged by Belford Hendricks.^[3] The title track went to number two for two weeks on the Easy Listening charts and number thirteen on the Hot 100.^[4]

2.28.1 Track listing

1. "Dear Lonely Hearts" (Bob Halley, E.J. Anton) – 3:08
2. "Miss You" (Charles Tobias, Harry Tobias) – 2:32
3. "Why Should I Cry Over You?" (Chester Conn, Nathan "Ned" Miller) – 2:26
4. "Near You" (Francis Craig, Kermit Goell) – 2:16

5. "Yearning (Just for You)" (Benny Davis, Joe Burke) – 2:30
6. "My First and Only Lover" (Artie Kaplan, Paul Kaufman, Jack Keller) – 2:25
7. "All Over the World" (Al Frisch, C. Tobias) – 2:25
8. "Oh, How I Miss You Tonight" (Davis, Joe Burke, Mark Fisher) – 2:24
9. "Lonesome and Sorry" (Con Conrad, Davis) – 2:23
10. "All by Myself" (Irving Berlin) – 2:15
11. "Who's Next in Line?" (Clyde Otis, Rose Marie McCoy) – 2:21
12. "It's a Lonesome Old Town" (Charles Kisco, C. Tobias) – 2:03

2.28.2 Personnel

Performance

- Nat King Cole – vocal
- Belford Hendricks – arranger, conductor

2.28.3 References

- [1] Allmusic review
- [2] "Nat "King" Cole - Dear Lonely Hearts". Gaslight Records. Retrieved 2013-08-02.
- [3] Dear Lonely Hearts at AllMusic
- [4] Whitburn, Joel (2002). *Top Adult Contemporary: 1961-2001*. Record Research. p. 59.

2.29 "More Cole Español"

More Cole Español is a 1962 studio album by Nat King Cole, arranged by Ralph Carmichael and recorded in Mexico City.^[1]

This was Cole's third album of Spanish themed music, following *Cole Español* (1958) and *A Mis Amigos* (1959).

2.29.1 Reception

The Allmusic review by William Ruhlmann awarded the album three and a half stars, and said that compared to his two other Spanish albums Cole "still didn't sound like he always knew what he was singing, and he still seemed to be working on his pronunciation, but on *More Cole Español* he was clearly having a lot more fun"^[1]

2.29.2 Track listing

1. "La Feria De Las Flores"
2. "Guadalajara"
3. "La Golondrina"
4. "Tres Palabras (Without You)"
5. "Piel Canela"
6. "Solamente Una Vez"
7. "Las Chiapanecas"
8. "Vaya Con Dios"
9. "Adios Mariquita Linda"
10. "No Me Platiques"
11. "Aqui Se Habla En Amor"
12. "A Media Luz"

2.29.3 Personnel

- Nat King Cole - vocals
- Ralph Carmichael - arranger

2.29.4 References

- [1] "More Cole Español". Allmusic. Retrieved February 28, 2011.

2.30 "Those Lazy-Hazy-Crazy Days of Summer"

Those Lazy-Hazy-Crazy Days of Summer is a 1963 album by Nat King Cole, arranged by Ralph Carmichael.^[2]

2.30.1 Track listing

1. "Those Lazy-Hazy-Crazy Days of Summer"^[3] (Hans Carste, Charles Tobias) – 2:25
2. "Get Out and Get Under the Moon" (William Jerome, Larry Shay, Tobias) – 2:09
3. "There is a Tavern in the Town" (Nat King Cole, Traditional) – 1:36
4. "On a Bicycle Built for Two" (Cole, Steve Gillette) – 1:46
5. "That Sunday, That Summer" (Joe Sherman, George David Weiss) – 3:10

6. "On the Sidewalks of New York" (Edith Bergdahl, Cole) – 2:17
7. "Our Old Home Town" (Haven Gillespie, Shay) – 1:40
8. "After the Ball" (Charles K. Harris) – 2:02
9. "You Tell Me Your Dream" (Cole) – 2:18
10. "That's What They Meant (By the Good Old Summertime)" (Al Frisch, Tobias) – 2:35
11. "Don't Forget" (Sherman, Weiss) – 2:00
12. "In the Good Old Summer Time" (Cole, George "Honey Boy" Evans, Ren Shields) – 1:30
13. "Those Lazy-Hazy-Crazy Days of Summer (Reprise)" – 1:22

2.30.2 Personnel

Performance

- Nat King Cole – vocal
- Ralph Carmichael – arranger, conductor

2.30.3 References

[1] Allmusic review

[2] Those Lazy-Hazy-Crazy Days of Summer at AllMusic

[3] Gilliland, John (1969). "Show 22 - Smack Dab in the Middle on Route 66: A skinny dip in the easy listening mainstream. [Part 1]" (audio). *Pop Chronicles*. Digital.library.unt.edu. Track 5.

2.31 "Where Did Everyone Go?"

Where Did Everyone Go? is a 1963 studio album by Nat King Cole, arranged by Gordon Jenkins.^[1] This was the third and final album that Cole and Jenkins recorded together, following *Love Is the Thing* (1957) and *The Very Thought of You* (1958).

2.31.1 Reception

The initial *Billboard* review from April 13, 1963 commented that "Here he is in a superb collection of ballad tunes, many of them in a lonesome, blue mood, with standout backing provided by Gordon Jenkins...Great mood wax for buyers and spinners".^[2]

The Allmusic review of *Where Did Everyone Go?* by Lindsay Planer said "there is a perceptible poignancy and longing weaved throughout Jenkins' arrangements. The

opener "Where Did Everyone Go?" possesses a solitude accentuated by responsive instrumentation that supports, yet never intrudes. Cole's practically conversational delivery of pop standards...become musical soliloquies with the score as a sonic subtext."^[1]

2.31.2 Track listing

1. "Where Did Everyone Go?" (Mack David, Jimmy Van Heusen) – 4:35
2. "Say It Isn't So" (Irving Berlin) – 3:06
3. "If Love Ain't There" (Johnny Burke) – 3:10
4. "(Ah, the Apple Trees) When the World Was Young" (M. Philippe Gerard, Angela Vannier, Johnny Mercer) – 4:01
5. "Am I Blue" (Harry Akst, Grant Clarke) – 3:01
6. "Someone to Tell It To" (Sammy Cahn, Dolores Fuller, Van Heusen) – 3:16
7. "The End of a Love Affair" (Edward Redding) – 3:10
8. "I Keep Going Back to Joe's" (Marvin Fisher, Jack Segal) – 2:38
9. "Laughing on the Outside (Crying on the Inside)" (Ben Raleigh, Bernie Wayne) – 2:47
10. "No, I Don't Want Her" (Joe Bailey) – 3:03
11. "Spring Is Here" (Lorenz Hart, Richard Rodgers) – 2:34
12. "That's All There Is (There Isn't Anymore)" (Gordon Jenkins) – 2:42

2.31.3 Personnel

Performance

- Nat King Cole – vocal
- Gordon Jenkins – arranger, conductor

2.31.4 References

[1] Planer, Lindsay. "Where Did Everyone Go?". Allmusic. Retrieved March 19, 2011.

[2] Nielsen Business Media, Inc. (13 April 1963). *Billboard*. Nielsen Business Media, Inc. pp. 29–. ISSN 00062510.

2.32 "Nat King Cole Sings My Fair Lady"

Nat King Cole Sings My Fair Lady is a 1963 album by Nat King Cole of songs from the 1956 musical *My Fair Lady*.^[2]

2.32.1 Track listing

1. "With a Little Bit of Luck" – 2:52
2. "I Could Have Danced All Night" – 2:30
3. "The Rain in Spain" – 3:26
4. "On the Street Where You Live" – 3:12
5. "I'm an Ordinary Man" – 5:14
6. "Get Me to the Church on Time" – 2:30
7. "Show Me" – 3:37
8. "I've Grown Accustomed to Her Face" – 2:48
9. "You Did It" – 4:09
10. "Wouldn't It Be Lovely" – 2:51
11. "A Hymn to Him" – 3:10

All music by Frederick Loewe, and all lyrics by Alan Jay Lerner.

2.32.2 Personnel

Performance

- Nat King Cole – vocal
- Ralph Carmichael – arranger, conductor

2.32.3 References

[1] Allmusic review

[2] Nat King Cole Sings My Fair Lady at AllMusic

2.33 "Let's Face the Music!"

Let's Face the Music! is a 1964 studio album by Nat King Cole, arranged by Billy May. It was recorded in November 1961, and released three years later.^[2]

The initial *Billboard* review from February 29, 1964 commented that "The fine blend of Cole singing is beautifully melded with the smart, witty and swinging backing supplied by Billy May...The tempos are mostly in that grand, finger-poppin middle tempo that is just May's cup of tea".^[3]

2.33.1 Track listing

1. "Day In, Day Out" (Rube Bloom, Johnny Mercer) – 2:25
2. "Bidin' My Time" (George Gershwin, Ira Gershwin) – 2:27
3. "When My Sugar Walks Down the Street" (Gene Austin, Jimmy McHugh, Irving Mills) – 2:10
4. "Warm and Willing" (Ray Evans, Jay Livingston, McHugh) – 3:01
5. "I'm Gonna Sit Right Down and Write Myself a Letter" (Fred E. Ahlert, Joe Young) – 2:37
6. "Cold, Cold Heart" (Hank Williams) – 3:45
7. "Something Makes Me Want to Dance with You" (Colin Romoff, Danny Meehan) – 2:09
8. "Moon Love" (Mack David, André Kostelanetz) – 2:11
9. "The Rules of the Road" (Cy Coleman, Carolyn Leigh) – 2:45
10. "Ebony Rhapsody" (Sam Coslow, Arthur Johnston) – 3:04
11. "Too Little, Too Late" (Arthur Kent, Jerry Grant) – 2:59
12. "Let's Face the Music and Dance" (Irving Berlin) – 2:25

2.33.2 Personnel

Performance

- Nat King Cole – vocal, piano, hammond organ
- Billy May – arranger, conductor

2.33.3 References

[1] Allmusic review

[2] Let's Face the Music! at AllMusic

[3] Nielsen Business Media, Inc. (29 February 1964). *Billboard*. Nielsen Business Media, Inc. pp. 21–. ISSN 00062510.

2.34 "I Don't Want to Be Hurt Anymore"

I Don't Want to Be Hurt Anymore is a 1964 studio album by Nat King Cole, arranged by Ralph Carmichael.^[1]

2.34.1 Reception

The *Allmusic* review by William Ruhlmann awarded the album three stars, and said it “suffered from a lack of strong material and arrangements...with the sad sentiments undercut by relatively quick tempos and a perky backup chorus”^[1]

2.34.2 Track listing

1. “I Don't Want to Be Hurt Anymore”
2. “You're Crying On My Shoulder”
3. “Only Yesterday”
4. “I'm Alone Because I Love You”
5. “Don't You Remember”
6. “You're My Everything”
7. “I Don't Want to See Tomorrow”
8. “Brush Those Tears From Your Eyes”
9. “Was That the Human Thing to Do”
10. “Go If You're Going”
11. “Road to Nowhere”
12. “All Cried Out”

2.34.3 Personnel

- Nat King Cole - vocals
- Ralph Carmichael - arranger

2.34.4 References

- [1] “I Don't Want to Be Hurt Anymore”. *Allmusic*. Retrieved February 28, 2011.

2.35 "L-O-V-E"

L-O-V-E is a 1965 album by Nat King Cole, arranged by Ralph Carmichael.^[2]

2.35.1 Track listing

1. "L-O-V-E" (Milt Gabler, Bert Kampfert) – 2:52
2. "The Girl from Ipanema" (Antonio Carlos Jobim, Norman Gimbel, Vinícius de Moraes) – 2:56
3. "Three Little Words" (Harry Ruby, Burt Kalmar) – 2:16

4. “There’s Love” (George David Weiss, Joe Sherman) – 3:10
5. “My Kind of Girl” (Leslie Bricusse) – 3:11
6. “Thanks to You” (Bob Marcus) – 3:24
7. “Your Love” (Ralph Carmichael, Wayne Dunstan) – 2:14
8. "More (Theme From *Mondo Cane*)" (Riz Ortolani, Nino Oliviero, Marcello Ciorciolini, Norman Newell) – 2:09
9. “Coquette” (Johnny Green, Gus Kahn, Carmen Lombardo) – 2:55
10. “How I'd Love to Love You” (Joe Bailey) – 2:19
11. “Swiss Retreat” (Jerry Tobias, Milt Rogers) – 2:14

2.35.2 Recording sessions

- “L-O-V-E” was recorded at Capitol Studios in Hollywood on June 3, 1964 (session number AA-19/11848), from 2:00 PM to 6:00 PM; the vocals were overdubbed in Las Vegas on August 18, 1964 (session number AA-52).
- “The Girl From Ipanema” and “Three Little Words” were recorded at Coast Recorders in San Francisco on December 3, 1964 (session number AA-24/12167), from 11:30 AM to 2:30 PM.
- “There’s Love”, “My Kind Of Girl”, “Thanks To You”, “Your Love”, “More” and “Swiss Retreat” were recorded at Coast Recorders in San Francisco on December 2, 1964 (session number AA-23/12166), from 1:00 PM to 5:00 PM.
- “Coquette” and “How I'd Love to Love You” were recorded at Coast Recorders in San Francisco on December 1, 1964 (session number AA-22/12165), from 1:00 PM to 4:30 PM.

2.35.3 Personnel

Performance

- Nat King Cole – vocal
- Ralph Carmichael – arranger, conductor
- Trumpets: Bobby Bryant, Don Fagerquist, Uan Rasey, Shorty Sherock, Tony Terran, Renauld Jones, Larry McGuire, Al Porcino, Ray Triscari
- Trombones: Kent Larson, Murray McEachern, George Roberts, Tommy Shepard, Robert Knight, Fred Mergy, Wilbur Sudmeier, Bob Fitzpatrick, Ernie Tack

- Saxophones and other reeds: Buddy Collette, Paul Horn, Jack Nimitz, Bill Perkins, Bud Shank, Wayne Dunstan, Charlie Kennedy, Dan Patiris, Modesto Brieno, Jr.
- Violins: Victor Arno, Emil Briano, Harold Dicterow, Dave Frisina, Alex Murray, Erno Neufeld, Stanley Plummer, Jerome Reisler, Isadore Roman, Albert Steinberg, Joseph Stepansky, Sheryl Coltrane, Jimmy Getzoff, Leo Kailin, Lou Klass, Alexander Koltun, Robert Konrad, Mischa Myers
- Violas: Joe DiFiore, Ray Menhennick, Gary Nuttycombe, Robert Ostrowsky, Stanley Harris, Harry Hyams, Rocco Curcio
- Violincelli: Margaret Aue, Edgar Lustgarten, Emmet Sergeant, William VandenBerg, Paul Bergstrom, Anne Goodman
- Pianos: Paul T. Smith, Ken Hildebrand, Jimmy Rowles
- Guitars: Bob Bain, John Collins, Eddie Duran, Paul Milier, Juvenal Amaral
- Basses: Joe Comfort, George Butterfield
- Drums: Leon Petties

2.35.4 References

- [1] Allmusic Review
- [2] L-O-V-E - 2007 Collectors' Choice Bonus Tracks at AllMusic

2.35.5 External links

- L-O-V-E at AllMusic

Chapter 3

Associated Acts

3.1 Natalie Cole

Natalie Maria Cole (born February 6, 1950) is an American singer, songwriter, and performer. The daughter of Nat King Cole, Cole rose to musical success in the mid-1970s as a R&B artist with the hits "This Will Be", "Inseparable", and "Our Love". After a period of failing sales and performances due to a heavy drug addiction, Cole reemerged as a pop artist with the 1987 album, *Everlasting*, and her cover of Bruce Springsteen's "Pink Cadillac". In the 1990s, she re-recorded standards by her father, resulting in her biggest success, *Unforgettable... with Love*, which sold over seven million copies and also won Cole numerous Grammy Awards. She has sold over 30 million records worldwide.^[1]

3.1.1 Early life

Natalie Cole was born at Cedars of Lebanon Hospital in Los Angeles, the daughter of crooner Nat King Cole and former Duke Ellington Orchestra singer Maria Hawkins Ellington, and raised in the affluent Hancock Park district of Los Angeles.^[2] Regarding her childhood, Cole has referred to her family as "the black Kennedys" and was exposed to many great singers of jazz, soul, and blues. At the age of six Natalie sang on her father's Christmas album and later began performing at age 11.

Cole grew up with older adopted sister Carole "Cookie" (1944–2009) (her mother Maria's younger sister's daughter); adopted brother Nat "Kelly" Cole (1959–95), and younger twin sisters Timolin and Casey (born 1961).^[3]

Her paternal uncle Freddy Cole is a singer and pianist with numerous albums and awards. Cole enrolled in Northfield Mount Hermon School, an elite New England preparatory school before her father died of lung cancer in February 1965. Soon afterwards she began having a difficult relationship with her mother. She enrolled in the University of Massachusetts Amherst. She transferred briefly to University of Southern California where she pledged the Upsilon chapter of Delta Sigma Theta sorority. She later transferred back to the University of Massachusetts, where she majored in Child Psychology and minored in German, graduating in 1972.

3.1.2 Music career

Early career

Following graduation, Cole, who grew up listening to a variety of artists from soul artists such as Aretha Franklin to psychedelic rock icon Janis Joplin, began singing at small clubs with her band, Black Magic. Clubs initially welcomed her due to her being Nat King Cole's daughter, only to be disappointed when she began covering R&B and rock numbers. While performing, she was noted by a couple of producers in the Chicago area, Chuck Jackson and Marvin Yancy, who then approached her to do records. After cutting several records together, they passed off the music to several record labels. Most labels turned them down with one ironic exception. Capitol Records, her father's label, heard the records and agreed to sign her.

Cole, Yancy and Jackson went into studios in Los Angeles to polish the recordings they had shipped, resulting in the release of Cole's debut album, *Inseparable*, which included songs that reminded listeners of Aretha Franklin. In fact, Franklin later contended that songs such as "This Will Be", "I Can't Say No" and others were originally offered to her while she was recording the *You* album. Franklin turned most of the songs down but agreed to record the title track for her album. Cole also recorded "You". Released in 1975, the album became an instant success thanks to "This Will Be", which became a top ten hit and later winning Cole a Grammy Award for Best Female R&B Vocal Performance. A second single, "Inseparable", also became a hit. Both songs reached number-one on the R&B chart. Cole also won Best New Artist at the Grammy Awards for her accomplishments. Due to the media's billing of Cole as the "new Aretha Franklin", it inadvertently started a rivalry between the two singers.

Initial stardom

Becoming an instant star, Cole responded to critics of an impending sophomore slump with *Natalie*, released in 1976. The album, like *Inseparable*, became a gold success thanks to the funk-influenced cut, "Sophisticated

Lady" and the jazz-influenced "Mr. Melody".

Cole released her first platinum record with her third release, *Unpredictable*, mainly thanks to the number-one R&B hit, "I've Got Love on My Mind". Originally an album track, the album's closer, "I'm Catching Hell", nonetheless became a popular Cole song during live concert shows. Later in 1977, Cole issued her fourth release and second platinum album, *Thankful*, which included another signature Cole hit, "Our Love". To capitalize on her fame, Cole starred on her own TV special, which attracted such celebrities as Earth, Wind & Fire, and also appeared on the TV special, "Sinatra and Friends." In 1978, Cole released her first live album, *Natalie Live!*

In early 1979, the singer was awarded a star on the Hollywood Walk of Fame. That same year, she released two more albums, *I Love You So* and the Peabo Bryson duet album, *We're the Best of Friends*. Both albums reached gold status in the U.S. continuing her popularity.

Career detour and resurgence

Following the release of her eighth album, 1980's *Don't Look Back*, Cole's career began to take a detour. While Cole scored an adult contemporary hit with the soft rock ballad "Someone That I Used To Love" off the album, the album itself failed to go gold. In 1981, Cole's personal problems including battles with drug addiction began to take public notice and her career suffered as a result. In 1983, following the release of her album, *I'm Ready*, released on Epic, Cole entered a rehab facility in Connecticut reportedly staying there for a period of six months.

Following her release, she signed with the Atco imprint, Modern Records, releasing *Dangerous*, which started a slow resurgence for Cole in terms of record sales and chart success. In 1987, she changed to EMI-Manhattan Records and released the *Everlasting* album, which returned her to the top of the charts thanks to singles such as "Jump Start (My Heart)", the top ten ballad, "I Live For Your Love" and her dance-pop cover of Bruce Springsteen's "Pink Cadillac". That success helped *Everlasting* reach one million in sales becoming Cole's first platinum album in ten years. In 1989, she released her follow-up to *Everlasting*, *Good to Be Back*, which produced the number two hit, "Miss You Like Crazy", which also achieved international success reaching the top ten in the United Kingdom.

Cole released her best-selling album with 1991's *Unforgettable... with Love* on Elektra Records, which saw Cole singing songs her famous father recorded, nearly 20 years after she initially had refused to cover her father's songs during live concerts. Cole produced vocal arrangements for the songs, with piano accompaniment by her uncle Ike Cole. Cole's label released an interactive duet between Cole and her father on the title song,

"Unforgettable". The song eventually reached number fourteen on the *Billboard* Hot 100 and number ten on the R&B chart, going gold. *Unforgettable...with Love* eventually sold more than seven million copies in the U.S. alone winning several Grammys including Album of the Year, Record of the Year and Best Traditional Pop Vocal Performance for the top song.

Cole followed that success with another album of jazz standards titled *Take a Look*, in 1993, which included her recording of the title track in the same styling that her idol Aretha Franklin had recorded nearly 30 years earlier. The album eventually went gold while a holiday album, *Holly & Ivy*, also became gold. Another standards release, *Stardust*, went platinum and featured another duet with her father on a modern version of "When I Fall in Love", which helped Cole earn another Grammy for Best Pop Collaboration with Vocals.

Later works



Cole performing in 2007

In 1999, Cole returned to her 1980s-era urban contemporary recording style with the release of *Snowfall on the Sahara* on June and second holiday album *The Magic of Christmas* on October, which recorded with London Symphony Orchestra. A year later, the singer collaborated on the production of her biopic, *Livin' For Love: The Natalie Cole Story*, which featured Theresa Randle in the role of Cole. She also released the compilation *Greatest Hits, Vol. 1* to fulfill her contract with Elektra. She changed to Verve Records and released two albums. 2002's *Ask a Woman Who Knows* continued her jazz aspirations, while 2006's *Leavin'* again featured Cole singing pop, rock and R&B standards. Her cover of Aretha Franklin's "Daydreaming", became a minor hit on the R&B charts. In 2008, seventeen years after *Unforgettable... with Love*,

Cole released *Still Unforgettable*, which included not only songs made famous by her father but other artists, including Frank Sinatra. The album later resulted in Grammy wins for Cole.

In April 2012, she appeared as a *Pennington Great Performers* series artist with the Baton Rouge Symphony Orchestra.

3.1.3 Television and film career

Cole has carved out a secondary career in acting. She has also appeared several times in live concerts or other music related programs, including the 1988 Nelson Mandela 70th Birthday Tribute with sidemen Richard Campbell, Jeffrey Worrell, Eddie Cole and Dave Joyce. In 1990, she (along with jazz vocalist Al Jarreau) sang the song "Mr. President" (written by Ray Reach, Mike Loveless and Joe Sterling) on HBO's *Comic Relief* special, hosted by Whoopi Goldberg, Robin Williams and Billy Crystal. After Johnny Mathis appeared on a special of Cole's in 1980, the two kept in contact, and in 1992, he invited Cole to be a part of his television special titled "A Tribute To Nat Cole" for BBC-TV in England. It had high viewer ratings and was successful. From that project, an album with the same name was released, and featured several medley and solo numbers.

In 1992, following the success of the *Unforgettable: With Love* album, PBS broadcast a special based on the album. *Unforgettable, With Love: Natalie Cole Sings the Songs of Nat "King" Cole* received Emmy nominations for Outstanding Variety, Music or Comedy Program; and Cole received a nomination for Outstanding Individual Performance, losing to Bette Midler.

In 1993, she was among the Guests of Honor attending *Wrestlemania IX* at Caesar's Palace, Las Vegas, Nevada. She was interviewed by television staff after the conclusion of the Money Incorporated vs Megamaniacs tag team match regarding her upcoming work. The same year she performed at the 65th Academy Awards performing a medley of two Oscar-nominated songs: "Run to You" and "I Have Nothing", both originally performed by Whitney Houston in *The Bodyguard*.

Cole has made a number of dramatic appearances on television, including guest appearances on *I'll Fly Away*, *Touched by an Angel*, and *Law & Order: Special Victims Unit*. In 2006, she made a memorable guest appearance on the ABC show *Grey's Anatomy* as a terminally ill patient. Her character visited Seattle Grace Hospital to have a fork removed from her neck that her husband had stabbed her with during a mishap; the couple had been having sex in public.^{[4][4]}

Cole has also made several appearances in feature films, most recently in the Cole Porter biopic *De-Lovely*. She has appeared in several made-for-TV movies, most notably as the lead in *Lily in Winter*. Cole was featured

on Macy Gray's album *Big*, singing "Finally Make Me Happy".

In 2001 she starred as herself in *Livin' for Love: the Natalie Cole Story*, for which she received the NAACP Image Award for Outstanding Actress in a Television, Mini-Series of Dramatic Special.

She also sang the national anthem with the Atlanta University Center Chorus at Super Bowl XXVIII.

On December 2, 2006, Cole performed for the first time in Grand Cayman, Cayman Islands, as part of the annual Cayman Jazz Fest.^[5]

On the February 5, 2007 episode of *Studio 60 on the Sunset Strip*, Cole sang "I Say a Little Prayer" at a benefit dinner for Harriet Hayes (Sarah Paulson).

She can also be seen in the last scene of Nas' music video for "Can't Forget About You". The song uses a sample of her father's song "Unforgettable". Cole is sitting at a piano in a cabaret-style lounge mouthing her father's song with Nas standing beside her.

Natalie Cole also performed "Something's Gotta Give" on *American Idol* on April 29, 2009.

In September 2010, Cole performed with Andrea Bocelli in a concert at the Kodak Theatre, for his album *My Christmas*, in which she recorded a duet with him, and on December 10–13, 2009, she appeared with the Mormon Tabernacle Choir and Orchestra at Temple Square in their annual Christmas concerts. Both were videotaped for presentation on PBS in December 2010.

On July 22, 2011, Cole appeared on the reality television series, *Real Housewives of New York City*.

In February 2012, Cole appeared as a guest judge on the fourth series of reality competition series *RuPaul's Drag Race*. The bottom two competitors lip-synced to her song *This Will Be (An Everlasting Love)* to decide who would stay and who would be eliminated.

On Father's Day, 2013, Natalie was in Tina Sinatra's Father's Day Special on Sirius Radio. It also featured Deana Martin, Monica Mancini and Daisy Torme, all reminiscing about their famous fathers.

3.1.4 Personal life

Cole has been married three times. She married Marvin Yancy, songwriter, producer and former member of the '70s R&B group The Independents on July 31, 1976. She has a son, Robert Adam "Robbie" Yancy (born October 1977); he is now a musician who tours with her. Marvin was her producer, and an ordained Baptist minister who helped reintroduce her to religion. Under his influence, Cole changed from a lapsed Episcopalian to become a devout Baptist. Cole and Yancy got divorced in 1980 before Yancy died of a heart attack in 1985, aged 34. In 1989, Cole married record producer and former

drummer for Rufus Andre Fischer; they were divorced in 1995. In 2001, Cole married bishop Kenneth Dupree; they divorced in 2004.

Cole has been active in the Afghan World Foundation cause, supporting Sonia Nassery Cole (no relation).

Drug abuse and recovery

In 2000, Cole released an autobiography, *Angel on My Shoulder*, which described her battle with drugs during much of her life.

- In the book, Cole admitted to using heroin and crack cocaine.
- Cole said she began recreational drug use while attending the University of Massachusetts Amherst.
- She also disclosed that she was arrested in Toronto, Ontario, Canada for possession of heroin in 1975.
- Cole continued to spiral out of control – including one incident where she refused to evacuate a burning building, and another where her young son Robert nearly drowned in the family swimming pool while she was on a drug binge. She did eventually enter rehab in 1983.

In concert with the release of the book, her autobiography was turned into a made-for-TV movie, *Livin' for Love: The Natalie Cole Story*, which aired December 10, 2000, on NBC and re-aired October 26, 2011 on Centric TV.

3.1.5 Selective awards and recognitions

Grammy Awards

The Grammy Awards are awarded annually by the National Academy of Recording Arts and Sciences. Cole has received nine awards from twenty-one nominations.^[6]

Other Awards

3.1.6 Discography

Main article: Natalie Cole discography

- 1975: *Inseparable*
- 1976: *Natalie*
- 1977: *Unpredictable*
- 1977: *Thankful*
- 1979: *I Love You So*

- 1980: *Don't Look Back*
- 1981: *Happy Love*
- 1983: *I'm Ready*
- 1985: *Dangerous*
- 1987: *Everlasting*
- 1989: *Good to Be Back*
- 1991: *Unforgettable... with Love*
- 1993: *Take a Look*
- 1994: *Holly & Ivy*
- 1996: *Stardust*
- 1999: *Snowfall on the Sahara*
- 2002: *Ask a Woman Who Knows*
- 2006: *Leavin'*
- 2008: *Still Unforgettable*
- 2008: *Caroling, Caroling: Christmas with Natalie Cole*
- 2013: *Natalie Cole en Español*

3.1.7 Filmography

Note: this filmography is not yet completed

3.1.8 See also

- List of number-one dance hits (United States)
- List of artists who reached number one on the US Dance chart

3.1.9 References

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- [2] Natalie Cole Leaves The Past Behind Cole Experiences Renewal on New Album 'Leavin' – HOLLYWOOD, Calif. (September 24, 2006) by Caitlin A. Johnson – *CB-Snews.com* Retrieved on 05-23-07
- [3] Natalie Cole Offers a Candid Look At Her Life in TV One On One Interview Premiering Sunday, Sept. 24 At 9 PM *Blacknews.com* Retrieved on May 23, 2007
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- Fink, Mitchell and Rubin, Lauren. Natalie Cole's Secret Drug Peril. *Daily News (New York)*. October 16, 2000. Retrieved January 29, 2006.

3.1.10 External links

- Official website
- Natalie Cole at AllMusic
- Natalie Cole at the Internet Movie Database
- Natalie Cole at the Internet Broadway Database
- Natalie Cole biography and updates at Soul Tracks
- Natalie Cole interview by Pete Lewis, 'Blues & Soul' September 2008
- Talk with Audrey interview with Natalie Cole 2012. Talking about her life, her music and her legacy.

3.2 Frank Sinatra

"Sinatra" redirects here. For other uses, see Sinatra (disambiguation).

Francis Albert "Frank" Sinatra (/siˈnɑːtrə/; December 12, 1915 – May 14, 1998^[3]) was an American singer, actor, director, and producer.

Beginning his musical career in the swing era as a boy singer with Harry James and Tommy Dorsey, Sinatra found success as a solo artist from the early to mid-1940s after being signed by Columbia Records in 1943. Being the idol of the "bobby soxers", he released his first album, *The Voice of Frank Sinatra*, in 1946. His professional career had stalled by the early 1950s, but it was reborn in 1953 after he won the Academy Award for Best Supporting Actor for his performance in *From Here to Eternity*. He signed with Capitol Records in 1953 and released several critically lauded albums (such as *In the Wee Small Hours*, *Songs for Swingin' Lovers!*, *Come Fly with Me*, *Only the Lonely* and *Nice 'n' Easy*). Sinatra left Capitol to found his own record label, Reprise Records in 1961 (finding success with albums such as *Ring-a-Ding-Ding!*, *Sinatra at the Sands* and *Francis Albert Sinatra & Antonio Carlos Jobim*), toured internationally, was a founding member of the Rat Pack and fraternized with celebrities and statesmen, including John F. Kennedy.

Sinatra turned 50 in 1965, recorded the retrospective *September of My Years*, starred in the Emmy-winning television special *Frank Sinatra: A Man and His Music*, and scored hits with "Strangers in the Night" and "My Way". In 1967, he recorded one of his most famous collaborations with Tom Jobim, the album *Francis Albert Sinatra & Antonio Carlos Jobim* which was nominated for the Grammy Award for Album of the Year. It was followed by 1968's collaboration with Duke Ellington. With sales of his music dwindling and after appearing in several poorly received films, Sinatra retired for the first time in 1971. Two years later, however, he came out of retirement and from 1973 recorded several albums, scoring a Top 40 hit with "(Theme From) New York, New York" in 1980. Using his Las Vegas shows as a home base, he toured both within the United States and internationally, until a short time before his death in 1998. Sinatra also forged a highly successful career as a film actor. After winning Best Supporting Actor in 1953, he also garnered a nomination for Best Actor for *The Man with the Golden Arm* (1955), and critical acclaim for his performance in *The Manchurian Candidate* (1962). He also starred in such musicals as *On the Town* (1949), *Guys and Dolls* (1955), *High Society* (1956), and *Pal Joey* (1957).

Sinatra is one of the best-selling artists of all time, having sold more than 150 million records worldwide.^[4] He was honored at the Kennedy Center Honors in 1983 and was awarded the Presidential Medal of Freedom by Ronald Reagan in 1985 and the Congressional Gold Medal in 1997. Sinatra was also the recipient of eleven Grammy Awards, including the Grammy Trustees Award, Grammy Legend Award and the Grammy Lifetime Achievement Award. One of the most popular and influential musical artists of the 20th century, Sinatra had a popularity that was later matched only by Elvis Presley, The Beatles,^[5] and Michael Jackson.^[6] American music critic Robert Christgau called him "the greatest singer of the 20th century".^[7]

3.2.1 Early life

Frank Sinatra was born on December 12, 1915, in Hoboken, New Jersey, the only child of Italian immigrants Natalina Garaventa^{[8]:25} and Antonino Martino Sinatra,^{[8]:22} and was raised Roman Catholic.^[9] In his book *Try and Stop Me* (p. 218), American publisher and writer Bennett Cerf says that Sinatra's father was a lightweight boxer who fought under the name Marty O'Brien and served with the Hoboken Fire Department as a Captain. His mother, known as Dolly, was influential in the neighborhood and in local Democratic Party circles, but also ran an illegal abortion business that provided services for free, from her home; she was arrested several times and convicted twice for this offense.^{[8]:16} During the Great Depression, Dolly nevertheless provided money to her son for outings with friends and expensive clothes.^[10] Sinatra left high school without graduating,^{[8]:38} having



Sinatra as a small boy

attended only 47 days before being expelled because of his rowdy conduct. In 1938, Sinatra was arrested for adultery and seduction, a criminal offense at the time.^[111] For his livelihood, he worked as a delivery boy at the *Jersey Observer* newspaper,^{[8]:44} and later as a riveter at the Tietjen and Lang shipyard,^{[8]:47} but music was Sinatra's main interest, and he listened carefully to big band jazz.^[12] He began singing for tips at the age of eight, standing on top of the bar at a local nightclub in Hoboken. Sinatra began singing professionally as a teenager in the 1930s,^{[8]:48} although he learned music by ear and never learned how to read music.^[12]

3.2.2 Career

1935–40: Start of career, work with Harry James and Tommy Dorsey

Sinatra got his first break in 1935 when his mother persuaded a local singing group, *The Three Flashes*, to let him join. With Sinatra, the group became known as the Hoboken Four,^[13] and they sufficiently impressed Edward Bowes. After appearing on his show, *Major Bowes Amateur Hour*,^[14] they attracted 40,000 votes and won first prize – a six-month contract to perform on stage and radio across the United States.

Sinatra left the Hoboken Four and returned home in late 1935. His mother secured him a job as a singing waiter

and MC at the Rustic Cabin in Englewood Cliffs, New Jersey,^[14] for which he was paid \$15 a week.^[15]

On March 18, 1939, Sinatra made a demo recording of a song called “Our Love”, with the Frank Mane band. The record has “Frank Sinatra” signed on the front. The bandleader kept the original record in a safe for nearly 60 years.^[8] In June, Harry James hired Sinatra on a one-year contract of \$75 a week.^[16] It was with the James band that Sinatra released his first commercial record “From the Bottom of My Heart” in July 1939^[14] – US Brunswick No. 8443 and UK Columbia #DB2150.^[17] In September 1940, Sinatra, after playing with Tommy Dorsey at Old Orchard Beach Pier, surprised nightclubbers in Portland, Maine, by turning up at the Morocco Lounge. “It was way before he became famous.”^[18]

Fewer than 8,000 copies of “From the Bottom of My Heart” (Brunswick No. 8443) were sold, making the record a very rare find that is sought after by record collectors worldwide. Sinatra released ten commercial tracks with James through 1939, including “All or Nothing At All” which had weak sales on its initial release, but then sold millions of copies when re-released by Columbia at the height of Sinatra's popularity a few years later.^[19]

In November 1939, in a meeting at the Palmer House in Chicago, Sinatra was asked by bandleader Tommy Dorsey to join his band as a replacement for Jack Leonard (the vocalist, not to be confused with the comedian Jack E. Leonard), who had recently left to launch a solo career. This meeting was a turning point in Sinatra's career. By signing with Dorsey's band, one of the hottest at the time, he greatly increased his visibility with the American public. Though Sinatra was still under contract with James, James recognized the opportunity Dorsey offered and graciously released Sinatra from his contract.^[20] Sinatra recognized his debt to James throughout his life and upon hearing of James' death in 1983, stated: “he [James] is the one that made it all possible.”^[21]

On January 26, 1940, Sinatra made his first public appearance with the Dorsey band at the Coronado Theater in Rockford, Illinois.^[22] In his first year with Dorsey, Sinatra released more than forty songs, with “I'll Never Smile Again” topping the charts for twelve weeks beginning in mid-July.^{[8]:91}

Sinatra's relationship with Tommy Dorsey was troubled, because of their contract, which awarded Dorsey one-third of Sinatra's lifetime earnings in the entertainment industry. In January 1942, Sinatra recorded his first solo sessions without the Dorsey band (but with Dorsey's arranger Axel Stordahl and with Dorsey's approval). These sessions were released commercially on the Bluebird label. On September 3, 1942, Dorsey bid a fond farewell to Sinatra, replacing him with singer Dick Haymes.^[20] But an incident started rumors of Sinatra's involvement with the Mafia. A story appeared in the Hearst newspapers that mobster and Sinatra's Godfather Willie Moretti coerced

Dorsey to let Sinatra out of his contract for a few thousand dollars, and was fictionalized in the book and movie *The Godfather*.^[12] According to Nancy Sinatra's biography, the Hearst rumors were started because of Frank's Democratic politics. In fact, the contract was bought out by MCA founder Jules C. Stein for \$75,000.^[21]

1940–50: Sinatramania and early films

In May 1941, Sinatra was at the top of the male singer polls in *Billboard* and *Down Beat* magazines.^{[8]:94} His appeal to bobby soxers, as teenage girls of that time were called, revealed a whole new audience for popular music, which had been recorded mainly for adults up to that time.^[23]

On December 30, 1942, Sinatra made a “legendary opening” at the **Paramount Theater** in New York. **Jack Benny** later said, “I thought the goddamned building was going to cave in. I never heard such a commotion ... All this for a fellow I never heard of.” When Sinatra returned to the Paramount in October 1944, 35,000 fans caused a near riot outside the venue because they were not allowed in.^[12]

During the musicians' strike of 1942–44, Columbia re-released Harry James and Sinatra's version of "All or Nothing at All" (music by Arthur Altman and lyrics by Jack Lawrence), recorded in August 1939 and released before Sinatra had made a name for himself. The original release did not mention the vocalist's name. When the recording was re-released in 1943 with Sinatra's name prominently displayed, the record was on the best-selling list for 18 weeks and reached number 2 on June 2, 1943.^[24]



Sinatra radio interview

Sinatra signed with Columbia on June 1, 1943, as a solo artist, and he initially had great success, particularly during the 1942–44 musicians' strike. Although no new records had been issued during the strike, he had been performing on the radio (on *Your Hit Parade*) and on stage. Columbia wanted new recordings of their growing star as quickly as possible, so Sinatra convinced them to hire Alec Wilder as arranger and conductor for several sessions with a vocal group called the Bobby Tucker Singers. These first sessions were on June 7, June 22, August 5, and November 10, 1943. Of the nine songs

recorded during these sessions, seven charted on the best-selling list.^[25]

Sinatra did not serve in the military during World War II. On December 11, 1943, he was classified 4-F (“Registrant not acceptable for military service”) for a perforated eardrum by his draft board. His exemption status occasionally resurfaced from certain critics, often Democrat pundits who resented his endorsement of Republican candidates when he turned Republican in the early 1970s. Biographers have noted that the singer actively supported the war effort (much as Bing Crosby and Bob Hope did, although both were much older), via USO shows and other actions in support of the military during and after WWII.^[26] Briefly, there were rumors reported by columnist **Walter Winchell**,^[27] that Sinatra paid \$40,000 to avoid the service – but the FBI found this to be without merit.^{[28][29]}

In her book “Over Here, Over There” with Bill Gilbert, Maxene Andrews recalled when Sinatra entertained the troops during one of several successful overseas USO tours with comedian **Phil Silvers** during the war, observing, “Sinatra asked whether they should take their own plane, but Bing [Crosby] said they'd fly the less comfortable military jets and that they should get busy 'singing our hearts out.' So, they did.”^[30] Sinatra worked frequently with the popular **Andrews Sisters**, both on radio in the 1940s, appearing as guests on each other's shows, as well as on many USO shows broadcast to troops via the **Armed Forces Radio Service (AFRS)**. He appeared as special guest on a pilot episode of the sisters' *ABC Eight-to-the-Bar Ranch* series at the end of 1944, and returned for another guest stint a few months later, while the trio in turn guested on his *Songs by Sinatra* series on CBS, to the delight of an audience filled with screaming bobby-soxers.

In 1945, Sinatra co-starred with **Gene Kelly** in *Anchors Aweigh*. That same year, he was loaned out to RKO to star in a short film titled *The House I Live In*. Directed by **Mervyn LeRoy**, this film on tolerance and racial equality earned a special **Academy Award** shared among Sinatra and those who brought the film to the screen, along with a special **Golden Globe** for “Promoting Good Will”. 1946 saw the release of his first album, *The Voice of Frank Sinatra*, and the debut of his own weekly radio show. By the end of 1948, Sinatra felt that his career was stalling, something that was confirmed when he slipped to No. 4 on *Down Beat's* annual poll of most popular singers (behind **Billy Eckstine**, **Frankie Laine**, and **Bing Crosby**).^{[8]:149}

The year 1949 saw an upswing, as Frank co-starred with **Gene Kelly** in *Take Me Out to the Ball Game*. It was well received critically and became a commercial success. That same year, Sinatra teamed up with Kelly for a third time in *On the Town*. Starting in September 1949, the **BBD&O** advertising agency produced a radio series starring Sinatra for its client **Lucky Strike** called “Light

Up Time” – some 176 15-minute shows which featured Frank and Dorothy Kirsten singing – which lasted through to May 1950.

1950–60: Rebirth of career, Capitol concept albums

After two years’ absence, Sinatra returned to the concert stage on January 12, 1950, in Hartford, Connecticut. Sinatra’s career and appeal to new teen audiences declined as he moved into his mid-30s.

In September 1951, Sinatra made his Las Vegas debut at the Desert Inn, and he became a prominent figure on the Las Vegas scene throughout the 1950s and 1960s. A month later, the second season of *The Frank Sinatra Show* began on CBS Television. Ultimately, Sinatra did not find the success on television for which he had hoped.

His last studio recording for Columbia was made in New York ^[31] in September 1952, “Why Try To Change Me Now”,^[14] with orchestra arranged and conducted by Percy Faith. Columbia and MCA dropped him later in 1952.

The rebirth of Sinatra’s career began with the eve-of-Pearl Harbor drama *From Here to Eternity* (1953), for which he won an Academy Award for Best Supporting Actor. This role and performance marked a turnaround in Sinatra’s career: after several years of critical and commercial decline, becoming an Oscar-winning actor helped him regain his position as the top recording artist in the world.^[32]

In 1953, Sinatra starred in the NBC radio program *Rocky Fortune*. His character, Rocco Fortunato (a.k.a. Rocky Fortune) was a temp worker for the Gridley Employment Agency who stumbled into crime-solving by way of the odd jobs to which he was dispatched. The series ^[33] aired on NBC radio Tuesday nights from October 1953 to March 1954, following the network’s crime drama hit *Dragnet*. During the final months of the show, just before the 1954 Oscars, it became a running gag that Sinatra would manage to work the phrase “from here to eternity” into each episode, a reference to his Oscar-nominated performance.^[34]

Also in 1953, Sinatra signed with Capitol Records, where he worked with many of the finest musical arrangers of the era, most notably Nelson Riddle,^[14] Gordon Jenkins, and Billy May. With a series of albums featuring darker emotional material, Sinatra reinvented himself, including *In the Wee Small Hours* (1955) – Sinatra’s first 12” LP and his second collaboration with Nelson Riddle – *Where Are You?* (1957) his first album in stereo, with Gordon Jenkins, and *Frank Sinatra Sings for Only the Lonely* (1958). He also incorporated a hipper, “swinging” persona into some of his music, as heard on *Swing Easy!* (1954), *Songs for Swingin’ Lovers!* (1956), and *Come Fly With Me* (1957).

By the end of the year, Billboard had named “Young at

Heart” Song of the Year (the title song of his 1954 movie with Doris Day); *Swing Easy!*, with Nelson Riddle at the helm (his second album for Capitol), was named Album of the Year; and Sinatra was named “Top Male Vocalist” by *Billboard*, *Down Beat* and *Metronome*.

A third collaboration with Nelson Riddle, released in March 1956, *Songs for Swingin’ Lovers!*, was both a critical and financial success, featuring a recording of “I’ve Got You Under My Skin”.

Frank Sinatra Sings for Only the Lonely, a stark collection of introspective saloon songs and blues-tinged ballads, was released in September 1958, and proved a huge commercial success, spending 120 weeks on Billboards album chart and peaking at No. 1. Cuts from this LP, such as “Angel Eyes” and “One for My Baby (and One More for the Road)”, would remain staples of Sinatra’s concerts and played as evocative of the mood of an era and still are sung with appreciation even today.



Sinatra with Grace Kelly in *High Society*

Through the late fifties, Sinatra defended the classy, stylish, lyrical music genre of the 30’s and 40’s that evoked romance and respect for women, but frequently criticized rock and roll music. Sinatra despised music that he found publicly demeaning of women and tasteless.

Sinatra’s 1959 hit “High Hopes” lasted on the Hot 100 for 17 weeks, more than any other Sinatra hit did on that chart, and was a recurring favorite for years on *Captain Kangaroo*.

1960–70: Ring-a-Ding-Ding!, Reprise records, Basie, Jobim, “My Way”

Sinatra started the 1960s as he ended the 1950s. His first album of the decade, *Nice ‘n’ Easy*, topped *Billboard*’s chart and won critical plaudits. Sinatra grew discontented at Capitol and decided to form his own label, Reprise Records. His first album on the label, *Ring-a-Ding-Ding!* (1961), was a major success, peaking at No.4 on *Billboard* and No.8 in the UK.

In 1965, he starred in what was considered one of his most successful films, *Von Ryan’s Express*. His fourth and final Timex TV special was broadcast in March 1960, and earned massive viewing figures. Titled *It’s Nice to*



Frank Sinatra at Girl's Town Ball in Florida, March 12, 1960

Go Travelling, the show is more commonly known as *Welcome Home Elvis*. Elvis Presley's appearance after his army discharge was somewhat ironic; Sinatra had been scathing about rock and roll earlier, saying: "His kind of music is deplorable, a rancid smelling aphrodisiac. It fosters almost totally negative and destructive reactions in young people."^[35] Presley had responded: "... [Sinatra] is a great success and a fine actor, but I think he shouldn't have said it ... [rock and roll] is a trend, just the same as he faced when he started years ago."^[36] Later, in efforts to maintain his commercial viability, Sinatra recorded Presley's hit "Love Me Tender" as well as works by Paul Simon ("Mrs. Robinson"), The Beatles ("Something", "Yesterday"), and Joni Mitchell ("Both Sides, Now").^[37] Following on the heels of the film *Can Can* was *Ocean's 11*, the movie that became the definitive on-screen outing for "The Rat Pack," a group of entertainers led by Sinatra who worked together on a loose basis in films and casino shows featuring Dean Martin, Sammy Davis, Jr., Peter Lawford, and Joey Bishop. Subsequent pictures together included *Sergeants 3* and *Robin and the 7 Hoods*, although the movies' rosters of actors varied slightly. Sammy Davis, Jr. was replaced with Steve McQueen in *Never So Few* and Peter Lawford with Bing Crosby in *Robin and the 7 Hoods*.

From his youth, Sinatra displayed sympathy for African Americans and worked both publicly and privately all his life to help them win equal rights. He played a major role in the desegregation of Nevada hotels and casinos in the 1960s often stepping in to demand apologies or a reverse of a racist action or policy before he would fulfill

his show contract. On January 27, 1961, Sinatra played a benefit show at Carnegie Hall for Martin Luther King, Jr. and led his fellow Rat Pack members and Reprise label mates in boycotting hotels and casinos that refused entry to black patrons and performers. He often spoke from the stage on desegregation and repeatedly played benefits on behalf of Dr. King and his movement. According to his son, Frank Sinatra, Jr., King sat weeping in the audience at one of his father's concerts in 1963 as Sinatra sang *Ol' Man River*, a song from the musical *Show Boat* that is sung by an African-American stevedore. His well-known support for African-Americans was the subject of a piece in the Chicago Tribune by Laura S. Washington^[38]

On September 11 and 12, 1961, Sinatra recorded his final songs for Capitol.

In 1962, he starred with Janet Leigh and Laurence Harvey in the political thriller, *The Manchurian Candidate*, playing Bennett Marco. That same year, Sinatra and Count Basie collaborated for the album *Sinatra-Basie*. This popular and successful release prompted them to rejoin two years later for the follow-up *It Might as Well Be Swing*, which was arranged by Quincy Jones. One of Sinatra's more ambitious albums from the mid-1960s, *The Concert Sinatra*, with a 73-piece symphony orchestra led by Nelson Riddle, was recorded on a motion picture scoring stage with the use of multiple synchronized recording machines that employed 35 mm magnetic film (multi-track tape mastering machines were then limited to 4 tracks, although 3 tracks was more common; an 8 track machine, "The Octopus", had been made as a "one-off" for Les Paul earlier).

Sinatra's first live album, *Sinatra at the Sands*, was recorded during January and February 1966 at the Sands Hotel and Casino in Las Vegas.

In June 1965, Sinatra, Sammy Davis, Jr., and Dean Martin played live in St. Louis to benefit Dismas House, a prisoner rehabilitation and training center with nationwide programs that in particular helped serve African Americans. The Rat Pack concert was broadcast live via satellite to numerous movie theaters across America. Released in August 1965 was the Grammy Award-winning album of the year, *September of My Years*, containing the single "It Was a Very Good Year", which won the Grammy Award for Best Vocal Performance, Male in 1966. A career anthology, *A Man and His Music*, followed in November, winning Album of the Year at the Grammys in 1966. The TV special, *Frank Sinatra: A Man and His Music*, garnered both an Emmy award and a Peabody Award.

In spring, *That's Life* appeared, with both the single and album becoming Top Ten hits in the US on *Billboard's* pop charts. *Strangers in the Night* went on to top the *Billboard*^[14] and UK pop singles charts, winning the award for Record of the Year at the Grammys. The album of the same name also topped the *Billboard* chart and reached number 4 in the UK.



Martin with Sinatra

Sinatra started 1967 with a series of recording sessions with Antônio Carlos Jobim. Later in the year, a duet with daughter Nancy, "Somethin' Stupid", topped the *Billboard* pop and UK singles charts. In December, Sinatra collaborated with Duke Ellington on the album *Francis A. & Edward K.*

During the late 1960s, press agent Lee Solters would invite columnists and their spouses into Sinatra's dressing room just before he was about to go on stage. *The New Yorker* recounted that "the first columnist they tried this on was Larry Fields of the *Philadelphia Daily News*, whose wife fainted when Sinatra kissed her cheek. 'Take care of it, Lee,' Sinatra said, and he was off." The professional relationship Sinatra shared with Solters focused on projects on the west coast while those focused on the east coast were handled by Solters' partner, Sheldon Roskin of Solters/Roskin/Friedman, a well-known firm at the time.^[39]

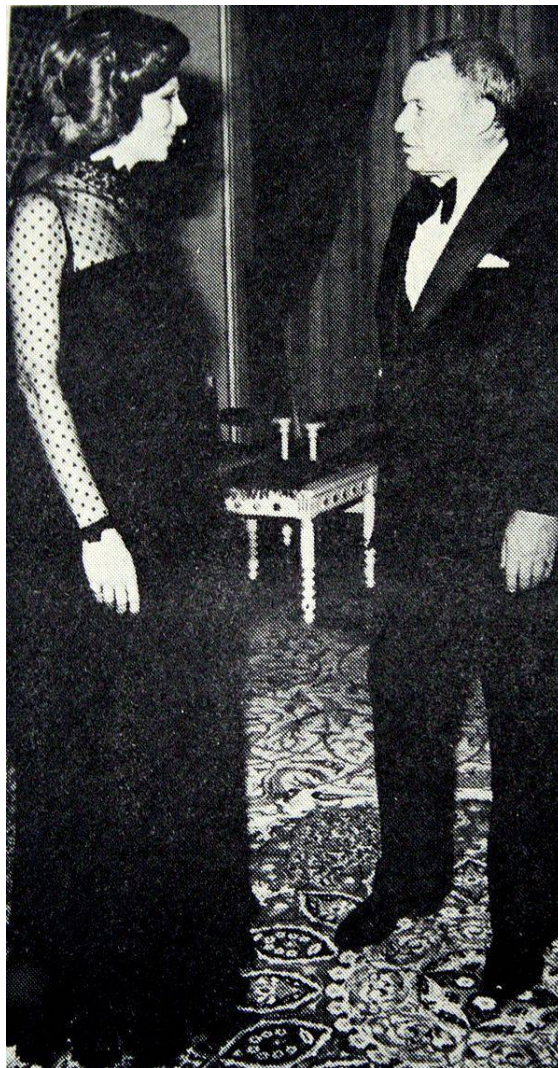
Back on the small-screen, Sinatra once again worked with Jobim and Ella Fitzgerald on the TV special, *A Man and His Music + Ella + Jobim*.

With Sinatra in mind, singer-songwriter Paul Anka wrote the song "My Way", inspired by the French "Comme d'habitude" ("As Usual"), composed by Claude François and Jacques Revaux. "My Way" became more closely identified with Sinatra than any other song over his seven decades as a singer, even though he reputedly did not care for it.

Watertown (1970) was one of Sinatra's most acclaimed concept albums^[40] with music by Bob Gaudio (of the Four Seasons) and lyrics by Jake Holmes, but it was all

but ignored by the public. Selling a mere 30,000 copies in 1970 and reaching a peak chart position of 101, its failure put an end to plans for a television special based on the album. *Watertown* was one of the only recording sessions having Sinatra sing against pre-recorded tracks instead of a live orchestra.

1970–80: "Retirement" and return



Empress Farah Diba of Persia (Iran) and Frank Sinatra, Tehran, 1975

On November 2, 1970, Sinatra recorded the last songs for Reprise Records before his self-imposed retirement. The final song recorded at the session was written by John Denver and titled "The Game is Over". However, this song was not released officially until *The Complete Reprise Studio Recordings* suitcase box-set, which went on sale in 1995 to commemorate his 80th birthday.

On June 13, 1971, at a concert in Hollywood to raise money for the Motion Picture and TV Relief Fund, at the age of 55, Sinatra announced that he was retiring, presumably bringing to an end his 36-year career in show



Frank Sinatra, with Giulio Andreotti (left), President Richard Nixon and First Lady Pat Nixon at the White House, 1973

business.

While he was in retirement, President Richard Nixon asked him to perform at a Young Voters Rally in anticipation of the upcoming campaign. Sinatra obliged and chose to sing "My Kind of Town" for the rally held in Chicago on October 20, 1972. It is the only known public performance he gave during his "retirement" period.

In 1973, Sinatra came out of his short-lived retirement with a television special and album, both entitled *Ol' Blue Eyes Is Back*. The album, arranged by Gordon Jenkins and Don Costa, was a great success, reaching number 13 on *Billboard* and number 12 in the UK. The TV special was highlighted by a dramatic reading of "Send in the Clowns" and a song-and-dance sequence with former co-star Gene Kelly.

In January 1974, Sinatra returned to Las Vegas, performing at Caesars Palace despite vowing in 1970 never to play there again after the manager of the resort, Sanford Waterman, pulled a gun on him during a heated argument.^{[10]:436} In Australia, he caused an uproar by describing journalists there – who were aggressively pursuing his every move and pushing for a press conference – as "fags", "pimps", and "whores". Australian unions representing transport workers, waiters, and journalists went on strike, demanding that Sinatra apologize for his remarks.^{[10]:464} Sinatra instead insisted that the journalists apologize for "fifteen years of abuse I have taken from the world press".^{[10]:464} The future Prime Minister of Australia, Bob Hawke, then the Australian Council of Trade Unions (ACTU) leader, also insisted that Sinatra apologize, and a settlement was eventually reached to the apparent satisfaction of both parties.^{[10]:464} Sinatra's final show of his Australian tour was televised.

In October 1974, Sinatra appeared at New York City's Madison Square Garden in a televised concert that was later released as an album under the title *The Main Event – Live*. Backing him was bandleader Woody Herman and the Young Thundering Herd, who accompanied Sinatra on a European tour later that month. The TV special garnered mostly positive reviews while the album – actually

culled from various shows during his comeback tour – was only a moderate success, peaking at No.37 on *Billboard* and No.30 in the UK.

In August 1975, Sinatra held several consecutive concerts together with the newly-risen singer John Denver. Soon they became friends. John Denver later appeared as a guest in the *Sinatra and Friends* TV Special, singing "September Song" together with Sinatra. Sinatra covered the John Denver hits "My Sweet Lady" and "Leaving on a Jet Plane". And, according to Denver, his song "A Baby Just Like You" was written at Sinatra's request.

During Labor Day weekend 1976 Sinatra was responsible for reuniting old friends and comedy partners Dean Martin and Jerry Lewis for the first time in nearly twenty years. Sinatra performed for the "Jerry Lewis MDA Telethon" that afternoon and before he performed he brought Martin out on stage.

In 1979, in front of the Egyptian pyramids, Sinatra performed for Anwar Sadat. Back in Las Vegas, while celebrating 40 years in show business and his 64th birthday, he was awarded the Grammy Trustees Award during a party at Caesars Palace.

1980–90: *Trilogy, She Shot Me Down, L.A. Is My Lady*



Sinatra sings with then First Lady Nancy Reagan at the White House.

In 1980, Sinatra's first album in six years was released, *Trilogy: Past Present Future*, a highly ambitious triple album that found Sinatra recording songs from the past (pre-rock era) and present (rock era and contemporary) that he had overlooked during his career, while 'The Future' was a free-form suite of new songs linked à la musical theater by a theme, in this case, Sinatra pondering over the future. The album garnered six Grammy nominations – winning for best liner notes – and peaked at number 17 on *Billboard's* album chart, while spawning yet another song that would become a signature tune, "Theme from New York, New York", as well as Sinatra's much lauded (second) recording of George Harrison's "Something" (the first was not officially released on an album until 1972's *Frank Sinatra's Greatest Hits, Vol. 2*).

The following year, Sinatra built on the success of *Trilogy* with *She Shot Me Down*, an album that revisited the dark tone of his Capitol years, and was praised by critics as a vintage late-period Sinatra. Sinatra would comment that it was “A complete saloon album ... tear-jerkers and cry-in-your-beer kind of things”.^[41]

Also in 1981, Sinatra was embroiled in controversy when he worked a ten-day engagement for \$2 million in Sun City, in the internationally unrecognized “independent” bantustan Bophuthatswana, breaking a cultural boycott against apartheid-era South Africa. (See *Artists United Against Apartheid*) Bophuthatswana’s president, Lucas Mangope, awarded Sinatra with Bophuthatswana’s highest honor, the Order of the Leopard, and made him an honorary tribal chief.^[42]

He was selected as one of the five recipients of the 1983 Kennedy Center Honors, alongside Katherine Dunham, James Stewart, Elia Kazan, and Virgil Thomson. Quoting Henry James, President Reagan said in honoring his old friend that “art was the shadow of humanity” and that Sinatra had “spent his life casting a magnificent and powerful shadow”.^{[10]:544}

In 1984, Sinatra worked with Quincy Jones for the first time in nearly two decades on the album, *L.A. Is My Lady*, which was well received critically. The album was a substitute for another Jones project, an album of duets with Lena Horne, which had to be abandoned. (Horne developed vocal problems and Sinatra, committed to other engagements, could not wait to record.)

1990s: Duets, final performances

In 1990 Sinatra was awarded the second “Ella Award” by the Los Angeles based Society of Singers, and performed for a final time with Ella Fitzgerald at the award ceremony.^[43] Sinatra maintained an active touring schedule in the early 1990s, performing 65 concerts in 1990, 73 in 1991 and 84 in 1992 in seventeen different countries.^[44] In 1993, Sinatra returned to Capitol Records and the recording studio for *Duets*. The album and its sequel, *Duets II*, would see Sinatra remake his classic recordings with popular contemporary performers, who added their vocals to a pre-recorded tape.^[44]

Still touring despite various health problems, Sinatra remained a top concert attraction on a global scale during the first half of the 1990s. At times during concerts his memory failed him and a fall onstage in Richmond, Virginia, in March 1994, signaled further problems. Sinatra’s final public concerts were held in Japan’s Fukuoka Dome in December 1994. The following year, on February 25, 1995, at a private party for 1200 select guests on the closing night of the Frank Sinatra Desert Classic golf tournament, Sinatra sang before a live audience for the very last time. *Esquire* reported of the show that Sinatra was “clear, tough, on the money” and “in absolute control”. His closing song was “The Best is Yet to Come”.

Sinatra was awarded the Legend Award at the 1994 Grammy Awards, where he was introduced by Bono, who said of him, “Frank’s the chairman of the bad attitude ... Rock ‘n roll plays at being tough, but this guy is the boss – the chairman of boss ... I’m not going to mess with him, are you?”^[45] Sinatra called it “the best welcome ... I ever had”, but his acceptance speech ran too long and was abruptly cut off, leaving him looking confused and talking into a dead microphone.^{[46][47]}

In 1995, to mark Sinatra’s 80th birthday, the Empire State Building glowed blue. A star-studded birthday tribute, *Sinatra: 80 Years My Way*, was held at the Shrine Auditorium in Los Angeles. At the end of the program Sinatra graced the stage for the last time to sing the final notes of “New York, New York” with an ensemble. It was Sinatra’s last televised appearance.

In recognition of his many years of association with Las Vegas, Frank Sinatra was elected to the Gaming Hall of Fame in 1997.^[48]

3.2.3 Personal life

See also: Relationships of Frank Sinatra

Sinatra had three children, Nancy, Frank Jr., and Tina, all with his first wife, Nancy Sinatra (née Barbato) (m. 1939–1951). He was married three more times, to actresses Ava Gardner (m. 1951–1957), Mia Farrow (m. 1966–1968), and finally to Barbara Marx (m. 1976–1998; his death). In a 2013 *Vanity Fair* article, Mia Farrow claimed that Sinatra may be the father of her son, Ronan Farrow; but she did not produce, and has not since produced, any DNA or other evidence to support that possibility.^[49]

Throughout his life, Sinatra had mood swings and bouts of mild depression as befitted a man who put deep emotion into his singing. Avoiding solitude and unglamorous surroundings at all cost, he struggled with the conflicting need “to get away from it all, but not too far away.”^{[50]:485} He acknowledged this, telling an interviewer in the 1950s: “Being an 18-karat manic depressive, and having lived a life of violent emotional contradictions, I have an over-acute capacity for sadness as well as elation.”^{[8]:218} In her memoirs *My Father’s Daughter*, his daughter Tina wrote about the “eighteen-karat” remark: “As flippant as Dad could be about his mental state, I believe that a Zolofit a day might have kept his demons away. But that kind of medicine was decades off.”^[51]

In a 1963 interview with *Playboy* magazine, Sinatra described his religious views, stating

I think I can sum up my religious feelings in a couple of paragraphs. First: I believe in you and me. I’m like Albert Schweitzer and Bertrand Russell and Albert Einstein in that I

have a respect for life – in any form. I believe in nature, in the birds, the sea, the sky, in everything I can see or that there is real evidence for. If these things are what you mean by God, then I believe in God. But I don't believe in a personal God to whom I look for comfort or for a natural on the next roll of the dice.^[52]

However, though turned off by organized religion at times, Sinatra had a deep faith that became public when he turned to the Catholic Church for healing after his mother died in a plane crash late in his career. He died as a practicing Catholic and had a Catholic burial.^[53]

3.2.4 Alleged organized-crime links

Sinatra's alleged personal and professional links with organized-crime^[54] figures such as Carlo Gambino,^[55] Sam Giancana,^[55] Lucky Luciano,^[55] and Joseph Fischetti garnered considerable attention.^[55] The Federal Bureau of Investigation kept records amounting to 2,403 pages on Sinatra. With his alleged Mafia ties, his ardent New Deal politics and his friendship with John F. Kennedy, he was a natural target for J. Edgar Hoover's FBI.^[56] The FBI kept Sinatra under surveillance for almost five decades beginning in the 1940s. The documents include accounts of Sinatra as the target of death threats and extortion schemes.^[57]

For a year Hoover investigated Sinatra's alleged Communist affiliations, but found no evidence. The files include his rendezvous with prostitutes, and his extramarital affair with Ava Gardner, which preceded their marriage. Celebrities mentioned in the files are Dean Martin, Marilyn Monroe, Peter Lawford, and Giancana's girlfriend, singer Phyllis McGuire.

The FBI's secret dossier on Sinatra was released in 1998 in response to Freedom of Information Act requests.

The released FBI files reveal some tantalizing insights into Sinatra's lifetime consistency in pursuing and embracing seemingly conflicting affiliations. But Sinatra's alliances had a practical aspect. They were adaptive mechanisms for behavior motivated by self-interest and inner anxieties. In September 1950 Sinatra felt particularly vulnerable. Sinatra "was scared, his career had sprung a leak." In a letter dated September 17, 1950, to Clyde Tolson, Deputy FBI Director, in response to government investigations of Mafia intrusions into some parts of the entertainment industry, Sinatra offered to be of service to the FBI as an informer. An excerpted passage from a memo in FBI files states that Sinatra "feels he can be of help as a result of going anywhere the Bureau desires and contacting any people from whom he might be able to obtain information. Sinatra feels as a result of his publicity he can operate without suspicion ... he is willing to go the whole way." The FBI declined his assistance but mentioned their gratitude for his willingness to assist in

cleaning up organized crime in the industry.^{[50]:446-47}

3.2.5 Political views

Sinatra held differing political views throughout his life.



Eleanor Roosevelt and Sinatra in 1947; Sinatra named his son after her husband.

Sinatra's parents had immigrated to the United States in 1895 and 1897 respectively. His mother, Dolly Sinatra (1896–1977), was a Democratic Party ward leader.^[58]

Sinatra remained a supporter of the Democratic Party until the early 1970s when he switched his allegiance to the Republican Party as the Democratic Party under George McGovern took a sharp turn to the left that was in conflict with his more traditional values.

Political activities 1944–68



Sinatra, pictured here with Eleanor Roosevelt in 1960, was an ardent supporter of the Democratic Party until 1964.

In 1944, after sending a letter to President Franklin D. Roosevelt in support of the president's stewardship in wartime, Sinatra was invited to meet Roosevelt at the White House, where he agreed to become part of the

Democratic party's voter registration drives, and heavily campaigned for the Democrats in the 1944 presidential election.^{[59]:40[59]:40}

In 1948, Sinatra actively campaigned for President Harry S. Truman.^[60] In 1952 and 1956, he also campaigned for Adlai Stevenson.^[60]

Of all the U.S. Presidents he associated with during his career, he was closest to John F. Kennedy.^[60] In 1960, Sinatra and his friends Peter Lawford, Dean Martin, and Sammy Davis Jr. actively campaigned for Kennedy throughout the United States;^[60] A specially recorded version of "High Hopes" with lyrics praising Kennedy, was frequently played during the 1960 presidential election.^[60]

In January 1961, Sinatra and Peter Lawford organized the Inaugural Gala in Washington, DC, held on the evening before President Kennedy was sworn into office.^[60] The event, featuring many notable entertainment figures, was an enormous success, raising a large amount of money for the Democratic Party.^[10]

Sinatra's move toward the Republicans seems to have begun when he was snubbed by President Kennedy in favor of Bing Crosby,^[61] a fellow singer and a Republican, for Kennedy's visit to Palm Springs, in 1962. Kennedy had planned to stay at Sinatra's home over the Easter holiday weekend, but decided against doing so because of Sinatra's alleged connections to organized crime.^[61] Kennedy stayed at Crosby's house instead.^[61] Sinatra had invested a lot of his own money in upgrading the facilities at his home in anticipation of the President's visit.^[62] At the time, President Kennedy's brother, Attorney General Robert F. Kennedy, was intensifying his own investigations into organized crime figures such as Chicago mob boss Sam Giancana, who had earlier stayed at Sinatra's home. Despite his break with Kennedy, however, he still mourned when Kennedy was assassinated.^[60] According to his daughter Nancy, Sinatra learned of Kennedy's assassination while filming a scene of *Robin and the 7 Hoods* in Burbank.^[60] Sinatra quickly finished filming the scene, returned to his Palm Springs home, and sobbed in his bedroom for three days.^[60]

Political activities 1970–94

In 1970, the first sign of Sinatra's break from the Democratic Party came when he endorsed Ronald Reagan for a second term as Governor of California;^{[43][60]} Sinatra, however, remained a registered Democrat and encouraged Reagan to become more moderate.^[60] In July 1972, after a lifetime of supporting Democratic presidential candidates, Sinatra announced he could not support the left-ward turn of the party and its candidate, George McGovern, and would therefore support Republican U.S. President Richard Nixon for re-election in the 1972 presidential election. His switch to the Republican Party was now official;^[60] he even told his daughter Tina, who had

actively campaigned for Nixon's Democratic opponent George McGovern,^[60] "the older you get, the more conservative you get."^[60] Sinatra said he agreed with the Republican Party on most positions.^[59]



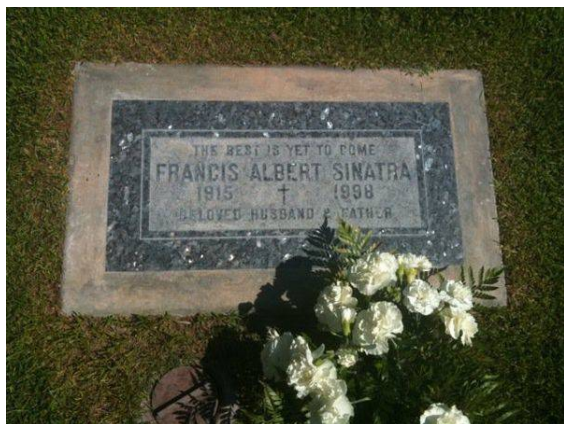
Sinatra is awarded the Presidential Medal of Freedom by President Ronald Reagan.

During Nixon's Presidency, Sinatra visited the White House on several occasions.^[60]

In the 1980 presidential election, Sinatra supported Ronald Reagan and donated \$4 million to Reagan's campaign. Sinatra said he supported Reagan as he was "the proper man to be the President of the United States ... it's so screwed up now, we need someone to straighten it out."^{[43]:395} Reagan's victory gave Sinatra his closest relationship with the White House since the early 1960s.^[60] Sinatra arranged Reagan's Presidential gala, as he had done for Kennedy 20 years previously.^{[10]:503} In 1984, Sinatra returned to his birthplace in Hoboken, bringing with him President Reagan, who was in the midst of campaigning for the 1984 presidential election. Reagan had made Sinatra a fund-raising ambassador as part of the Republican National Committee's "Victory '84 Get-Out-The-Vote" (GOTV) drive.^{[10]:560[63]}

3.2.6 Death

Sinatra died on May 14, 1998, aged 82, after suffering a fatal heart attack. Sinatra had suffered from ill health for the last few years of his life, and had been frequently hospitalized for heart and breathing problems, high blood pressure, pneumonia and bladder cancer, as well as suffering from dementia.^[64] He had made no public appearances following a heart attack in February 1997.^[65] Sinatra died at the Cedars-Sinai Medical Center, with his wife, Barbara, by his side.^[65] She had encouraged him to "fight" while attempts were made to stabilize him, and his final words were, "I'm losing."^[66] Sinatra's daughter, Tina, later wrote that she and her sister, Nancy, had not been notified of their father's final hospitalization, and it was her belief that "the omission was deliberate. Barbara would be the grieving widow *alone* at her husband's side."^[67] The night after Sinatra's death, the lights on the



Sinatra's gravestone at Desert Memorial Park in Cathedral City, California.



Frank Sinatra's television star on the Hollywood Walk of Fame, located on 1637 Vine Street

Empire State Building in New York City were turned blue. Also right after Sinatra's death, the lights on the Las Vegas Strip were dimmed in his honor.^[68]

Sinatra's funeral was held at the Roman Catholic Church of the Good Shepherd in Beverly Hills, California, on May 20, 1998, with 400 mourners in attendance and thousands of fans outside.^[69] Gregory Peck, Tony Bennett, and Sinatra's son, Frank, Jr. addressed the mourners, who included many notable people from film and entertainment.^{[66][69]} Sinatra was buried with mementos from family members including cherry-flavored Life Savers, Tootsie Rolls, a bottle of Jack Daniel's, a pack of Camel cigarettes and a Zippo lighter, stuffed toys, and a dog biscuit,^[67] next to his parents in section B-8 of Desert Memorial Park in Cathedral City, California.^{[3][66][70]} His close friends, Jilly Rizzo and Jimmy Van Heusen, are buried nearby. The words "The Best Is Yet to Come" are imprinted on Sinatra's grave marker.^[71]

3.2.7 Honors and legacy

Main article: List of awards and nominations received by Frank Sinatra

The United States Postal Service issued a 42-cent postage stamp in honor of Sinatra in May 2008.^{[72][73]} The United States Congress passed a resolution introduced by Representative Mary Bono Mack on May 20, 2008, designating May 13 as Frank Sinatra Day to honor his contributions to American culture.^[74]

In Sinatra's native New Jersey, Hoboken's Frank Sinatra Park, the Hoboken Post Office,^[73] and a residence hall at Montclair State University were named in his honor.^[75] Other buildings named for Sinatra include the Frank Sinatra School of the Arts in Astoria, Queens, the Frank Sinatra International Student Center at Israel's Hebrew University in Jerusalem dedicated in 1978,^[76] and the Frank Sinatra Hall at the USC School of Cinematic Arts in Los Angeles, California, dedicated in 2002.^[77] Wynn Resorts' Encore Las Vegas resort features a restaurant

dedicated to Sinatra which opened in 2008.^[78] Items of memorabilia from Sinatra's life and career are displayed at USC's Frank Sinatra Hall and Wynn Resort's Sinatra restaurant.^{[77][78]} Near the Las Vegas Strip is a road named Frank Sinatra Drive in his honor.

Sinatra has three stars on the Hollywood Walk of Fame, for his work in film and music on the east and west sides of the 1600 block of Vine Street respectively, and his work in television on the south side of the 6500 block of Hollywood Boulevard.^[79]

3.2.8 Film and television portrayals

Sinatra has been portrayed on numerous occasions in film and on television. A television miniseries based on Sinatra's life, titled *Sinatra*, was aired by CBS in 1992. *Sinatra* was directed by James Steven Sadwith, who won an Emmy award for Outstanding Individual Achievement in Directing for a Miniseries or a Special, and starred Philip Casnoff as Sinatra. *Sinatra* was written by Abby Mann and Philip Mastrosimone, and produced by Sinatra's daughter, Tina.^[80]

Sinatra has subsequently been portrayed on screen by Ray Liotta (*The Rat Pack*, 1998), James Russo (*Stealing Sinatra*, 2003), Dennis Hopper (*The Night We Called It a Day*, 2003), Chris Diamantopoulos (*The Kennedys*, 2011), and Robert Knepper (*My Way*, 2012), and spoofed by Joe Piscopo and Phil Hartman on *Saturday Night Live*. A biographical film directed by Martin Scorsese has long been in production.^[81] A 1998 episode of the British documentary series *Arena, The Voice of the Century*, focused on Sinatra.^[82]

3.2.9 Discography

Main article: Frank Sinatra discography

3.2.10 Filmography

Main article: Frank Sinatra filmography

3.2.11 Compositions

Frank Sinatra co-wrote the following songs:

- "This Love of Mine", released as an RCA Victor 78 B side single in 1941 with Tommy Dorsey and his Orchestra.
- "Peachtree Street", released as an A side Columbia single in 1950 as a duet with Rosemary Clooney.
- "Take My Love", released as a Columbia A side single in 1951.
- "I'm a Fool to Want You", released as a Columbia B side single in 1952.
- "Sheila", released as a Columbia A side single in 1953.
- "Mistletoe and Holly", released as a Capitol 45 single in 1957.
- "Mr. Success", released as a Capitol A side single in 1958.

3.2.12 See also

- Frank Sinatra's recorded legacy
- The Frank Sinatra Show (ABC)

3.2.13 References

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3.2.14 Further reading

Main article: Frank Sinatra bibliography

3.2.15 External links

- Official website
- Sinatra family website
- Frank Sinatra at AllMusic
- Frank Sinatra at the Internet Movie Database
- Frank Sinatra at *Find a Grave*

3.3 Dean Martin

This article is about the American singer and actor. For the Arizona politician, see Dean Martin (politician). For other people named Dean Martin, see Dean Martin (disambiguation).

Dean Martin (born **Dino Paul Crocetti**; June 7, 1917 – December 25, 1995) was an American singer, actor, comedian, and film producer.

One of the most popular and enduring American entertainers of the mid-20th century, Martin was nicknamed the "King of Cool" for his seemingly effortless charisma and self-assuredness.^{[1][2]} He and Jerry Lewis were partners in the immensely popular comedy team "Martin and Lewis". He was a member of the "Rat Pack" and a star in concert stage/nightclubs, recordings, motion pictures, and television. He was the host of the television variety program *The Dean Martin Show* (1965–1974) and *The Dean Martin Celebrity Roast* (1974–1985).

Martin's relaxed, warbling crooning voice earned him dozens of hit singles including his signature songs "Memories Are Made of This", "That's Amore", "Everybody Loves Somebody", "You're Nobody till Somebody Loves You", "Sway", "Volare", and "Ain't That a Kick in the Head?".

3.3.1 Early life

Martin was born in Steubenville, Ohio, to an Italian father, Gaetano Alfonso Crocetti (1894–1967), and an Italian-American mother, Angela Crocetti (née Barra; 1899–1966). They were married in 1914. His father, who was a barber, was originally from Montesilvano, in Abruzzo, and his maternal grandparents' origins are believed to be also from Abruzzo even if it is not clearly known. Martin had an older brother named William Alfonso Crocetti (1916–1968). Martin's first language was an Abruzzese dialect of Italian, and he did not speak English until he started school at the age of 5. He attended Grant Elementary School in Steubenville where he was bullied for his broken English, he later took up the drums as a hobby as a teenager. Martin then dropped out of Steubenville High School in the 10th grade because he thought he was smarter than his teachers.^[3] He bootlegged liquor, served as a speakeasy croupier, was a blackjack dealer, worked in a steel mill and boxed as a welterweight.

At 15 he was a boxer who billed himself as "Kid Crochet". His prizefighting earned him a broken nose (later straightened), a scarred lip, many broken knuckles (a result of not being able to afford tape used to wrap boxers' hands), and a bruised body. Of his 12 bouts, he said: "I won all but 11."^[4] For a time, he roomed with Sonny King, who, like Martin, was starting in show business and had little money. It is said that Martin and King held bare-knuckle matches in their apartment, fighting until one was knocked out; people paid to watch. Martin knocked out King in the first round of an amateur boxing match.^[5]

Martin gave up boxing to work as a roulette stickman and croupier in an illegal casino behind a tobacco shop, where he had started as a stock boy. At the same time he sang with local bands, calling himself "Dino Martini" (after

the Metropolitan Opera tenor, Nino Martini). He got his break working for the Ernie McKay Orchestra. He sang in a crooning style influenced by Harry Mills (of the Mills Brothers), among others. In the early 1940s, he started singing for bandleader Sammy Watkins, who suggested he change his name to Dean Martin.

In October 1941 Martin married Elizabeth (“Betty”) Anne McDonald, they had four children, and the marriage ended in 1949. Martin worked for various bands throughout the early 1940s, mostly on looks and personality until he developed his own singing style. Martin flopped at the Riobamba, a nightclub in New York,^[6] when he followed Frank Sinatra in 1943, but it was the setting for their meeting.

Martin was drafted into the United States Army in 1944 during World War II, serving a year in Akron, Ohio. He was reclassified as 4-F and discharged (possibly because of a double hernia; Jerry Lewis referred to the surgery Martin needed for this in his autobiography).

By 1946 Martin was doing well, but he was little more than an East Coast nightclub singer with a common style, similar to that of Bing Crosby. He drew audiences, but he inspired none of the popularity enjoyed by Sinatra or Crosby.

3.3.2 Career

Teaming with Jerry Lewis

Main article: *Martin and Lewis*

Martin attracted the attention of Metro-Goldwyn-Mayer



Dean Martin and Jerry Lewis c. 1950

and Columbia Pictures, but a Hollywood contract was not forthcoming. He met comic Jerry Lewis at the Glass Hat Club in New York, where both were performing. Martin and Lewis formed a fast friendship which led to their participation in each other’s acts and the formation of a music-comedy team.

Martin and Lewis’s debut together occurred at Atlantic City’s 500 Club on July 24, 1946, and they were not well received. The owner, Skinny D’Amato, warned them that if they did not come up with a better act for their second show that night, they would be fired. Huddling in the alley behind the club, Lewis and Martin agreed to “go for broke”, they divided their act between songs, skits, and ad-libbed material.^[7] Martin sang and Lewis dressed as a busboy, dropping plates and making a shambles of Martin’s performance and the club’s decorum until Lewis was chased from the room as Martin pelted him with bread-rolls. They did slapstick, reeled off old vaudeville jokes, and did whatever else popped into their heads. The audience laughed. This success led to a series of well-paying engagements on the Eastern seaboard, culminating in a run at New York’s Copacabana. The act consisted of Lewis interrupting and heckling Martin while he was trying to sing, with the two ultimately chasing each other around the stage. The secret, both said, is that they ignored the audience and played to each other.

The team made its TV debut on the first broadcast of CBS-TV network’s *Toast of the Town* (later called *The Ed Sullivan Show*) on June 20, 1948 with Ed Sullivan and Rodgers and Hammerstein also appearing. A radio series began in 1949, the year Martin and Lewis signed with Paramount producer Hal B. Wallis as comedy relief for the movie *My Friend Irma*.

Their agent, Abby Greshler, negotiated one of Hollywood’s best deals: although they received only \$75,000 between them for their films with Wallis, Martin and Lewis were free to do one outside film a year, which they would co-produce through their own York Productions. They also controlled their club, record, radio and television appearances, and through these they earned millions of dollars.

In *Dean & Me*, Lewis calls Martin one of the great comic geniuses of all time. But harsh comments from critics, as well as frustration with the similarity of Martin and Lewis movies, which producer Hal Wallis refused to change, led to Martin’s dissatisfaction.^[8] He put less enthusiasm into the work, leading to escalating arguments with Lewis. Martin told his partner he was “nothing to me but a dollar sign”. The act broke up in 1956, 10 years to the day from the first teaming.

Martin’s first solo film, *Ten Thousand Bedrooms* (1957), was a box office failure. He was still popular as a singer, but with rock and roll to the fore, the era of the pop crooner was waning.



Martin and Lewis in 1955

Solo career



Dean Martin in the film Ada (1961)

Never comfortable in films, Martin wanted to be a real actor. Though offered a fraction of his former salary to co-star in a war drama, *The Young Lions* (1958), his part would be with Marlon Brando and Montgomery Clift.

Tony Randall already had the part, but talent agency MCA realized that with this film, Martin would become a triple threat: they could make money from his work in night clubs, films and records. Martin replaced Randall and the film turned out to be the beginning of Martin's comeback.

Martin starred alongside Frank Sinatra for the first time in an acclaimed Vincente Minnelli drama, *Some Came Running* (1958). By the mid-1960s, Martin was a movie, recording, television and nightclub star, while Lewis' film career declined. Martin was acclaimed as Dude in *Rio Bravo* (1959), directed by Howard Hawks and also starring John Wayne and singer Ricky Nelson. He would team again with Wayne in *The Sons of Katie Elder* (1965), cast as brothers.

In 1960, Martin was cast in the film version of the Judy Holliday stage musical comedy *Bells Are Ringing* and in 1963's screen adaptation of an intense stage drama, *Toys in the Attic*, opposite Geraldine Page. He won a Golden Globe nomination for his performance in the 1960 film comedy *Who Was That Lady?* but continued to seek dramatic roles, portraying a Southern politician in 1961's *Ada*.

Martin played a satiric variation of his own womanizing persona as Las Vegas singer Dino in Billy Wilder's comedy *Kiss Me, Stupid* (1964) with Kim Novak, and he poked fun at his image in films such as the *Matt Helm* spy spoofs of the 1960s, in which he was a co-producer. In the third Matt Helm film *The Ambushers* (1967), Helm, about to be executed, receives a last cigarette and tells the provider, "I'll remember you from the great beyond," continuing *sotto voce*, "somewhere around Steubenville, I hope."

As a singer, Martin copied the styles of Harry Mills (of the Mills Brothers), Bing Crosby, and Perry Como until he developed his own and could hold his own in duets with Sinatra and Crosby. Like Sinatra, he could not read music, but he recorded more than 100 albums and 600 songs. His signature tune, "Everybody Loves Somebody", knocked the Beatles' "A Hard Day's Night" off number one in the United States in 1964. This was followed by "The Door is Still Open to My Heart", which reached number six that year. Elvis Presley was said to have been influenced by Martin, and patterned "Love Me Tender" after his style.

Martin, like Elvis, was influenced by country music. By 1965, some of Martin's albums, such as *Dean "Tex" Martin*, *The Hit Sound of Dean Martin*, *Welcome to My World* and *Gentle On My Mind*, were composed of country and western songs by artists such as Johnny Cash, Merle Haggard and Buck Owens. Martin hosted country performers on his TV show and was named "Man Of the Year" by the Country Music Association in 1966.

But the image of Martin as a Vegas entertainer in a tuxedo has been an enduring one. "Ain't That a Kick in the Head?", a song Martin performed in *Ocean's 11*, did not



In Rio Bravo

become a hit at the time, but has enjoyed a revival in the media and pop culture.

For three decades, Martin was among the most popular acts in *Las Vegas*. Martin sang and was one of the smoothest comics in the business, benefiting from the decade of comedy with Lewis. Martin's daughter, Gail, also sang in Vegas and on his TV show, co-hosting his summer replacement series on NBC. Daughter Deana and son Ricci are singers who continue to perform. Eldest son Craig was a producer on Martin's television show. Though often thought of as a ladies' man, Martin spent a lot of time with his family; as second wife Jeanne put it, prior to the couple's divorce, "He was home every night for dinner."

The Rat Pack

Main article: [Rat Pack](#)

As Martin's solo career grew, he and Frank Sinatra became friends. In the late 1950s and early 1960s, Martin and Sinatra, along with friends Joey Bishop, Peter Lawford, and Sammy Davis, Jr. formed the Rat Pack, so-called after an earlier group of social friends, the Holmby Hills Rat Pack centered on Humphrey Bogart and Lauren Bacall, of which Sinatra had been a member. (The Martin-Sinatra-Davis-Lawford-Bishop group referred to themselves as "The Summit" or "The Clan" and never as "The Rat Pack", although this has remained their identity in popular imagination.) The men made films together, formed part of the Hollywood social scene,



Ocean's 11 with Buddy Lester, Joey Bishop, Sammy Davis, Jr., Frank Sinatra, and Dean Martin.

and were politically influential (through Lawford's marriage to Patricia Kennedy, sister of President John F. Kennedy).

The Rat Pack was legendary for its *Las Vegas Strip* performances. For example, the marquee at the *Sands Hotel* might read DEAN MARTIN—MAYBE FRANK—MAYBE SAMMY. Their appearances were valuable because the city would flood with wealthy gamblers. Their act (always in tuxedo) consisted of each singing individual numbers, duets and trios, along with seemingly improvised slapstick and chatter. In the socially charged 1960s, their jokes revolved around adult themes, such as Sinatra's womanizing and Martin's drinking, as well as Davis's race and religion. Sinatra and Martin supported the civil rights movement and refused to perform in clubs that would not allow African-American or Jewish performers.^[9]

Posthumously, the Rat Pack has experienced a popular revival, inspiring the *George Clooney/Brad Pitt* "Ocean's" trilogy.

The Dean Martin Show

In 1965, Martin launched his weekly NBC comedy-variety series, *The Dean Martin Show*, which ran for 264 episodes until 1974. The show exploited his image as a carefree boozier. Martin capitalized on his laid-back persona of the half-drunk crooner, hitting on women with remarks that would get anyone else slapped, and making snappy if slurred remarks about fellow celebrities during his roasts. During an interview on the British TV documentary *Wine, Women and Song*, aired in 1983, he stated, perhaps tongue-in-cheek, that he had someone record them on cassette tape so he could listen to them.

His TV show was a success. The show's loose format featured quick-witted improvisation from Martin and his weekly guests. This prompted a battle between Martin and NBC censors, who insisted on more scrutiny of the content. The show was often in the Top Ten. Martin,



Martin and Florence Henderson in The Dean Martin Show (1968)

appreciative of the show's producer, his friend Greg Garrison, made a handshake deal giving Garrison, a pioneer TV producer in the 1950s, 50% of the show. However, the validity of that ownership is the subject of a lawsuit brought by NBCUniversal.

Despite Martin's reputation as a drinker – perpetuated via his vanity license plate “DRUNKY” – masked his self-discipline.^[10] He was often the first to call it a night, and when not on tour or on a film location, liked to go home to see his wife and children. He borrowed the lovable-drunk shtick from Joe E. Lewis, but his convincing portrayals of heavy boozers in *Some Came Running* and Howard Hawks's *Rio Bravo* led to unsubstantiated claims of alcoholism.

Martin starred in and co-produced four Matt Helm superspy comedy adventures during this time, as well as a number of Westerns.

By the early 1970s, *The Dean Martin Show* was still earning solid ratings, and although he was no longer a Top 40 hitmaker, his record albums continued to sell. He found a way to make his passion for golf profitable by offering a signature line golf balls and the Dean Martin Tucson Open was an event on golf's PGA Tour from 1972–75. At his death, Martin was reportedly the single largest minority shareholder of RCA stock.

Now comfortable financially, Martin began reducing his schedule. The final (1973–74) season of his variety show would be retooled into one of celebrity roasts, requiring less involvement. After the show's cancellation, NBC continued to air *The Dean Martin Celebrity Roast* format in a series of TV specials through 1984. In those 11 years, Martin and his panel of pals made fun of stars in this order: Ronald Reagan, Hugh Hefner, Ed McMahon, William Conrad, Kirk Douglas, Bette Davis, Barry Goldwater, Johnny Carson, Wilt Chamberlain, Hubert Humphrey, Carroll O'Connor, Monty Hall, Jack Klugman & Tony Randall, Zsa Zsa Gabor, Leo Durocher, Truman Capote, Don Rickles, Ralph Nader, Jack Benny, Redd Foxx, Bobby Riggs, George Washington, Dan Rowan & Dick Martin, Hank Aaron, Joe Namath, Bob Hope, Telly Savalas, Lucille Ball, Jackie Gleason, Sammy Davis, Jr., Michael Landon, Evel Knievel, Valerie Harper, Muhammad Ali, Dean Martin himself, Dennis Weaver, Joe Garagiola, Danny Thomas, Angie Dickinson, Gabe Kaplan, Ted Knight, Peter Marshall, Dan Haggerty, Frank Sinatra, Jack Klugman, Jimmy Stewart, George Burns, Betty White, Suzanne Somers, Joan Collins, Kent McCord, Martin Milner, and Mr. T.

Later career

For nearly a decade, Martin had recorded as many as four albums a year for Reprise Records. That stopped in November 1974, when Martin recorded his final Reprise album, *Once In A While*, which was released in 1978. His last recordings were for Warner Brothers Records. An album titled *The Nashville Sessions* was released in 1983, from which he had a hit with "(I Think That I Just Wrote) My First Country Song", which was recorded with Conway Twitty and made a respectable showing on the country charts. A follow-up single, "L.A. Is My Home" / "Drinking Champagne", came in 1985.

The 1975 film drama *Mr. Ricco* marked Martin's final starring role, in which he played a criminal defense lawyer. He played a featured role in the 1981 comedy *The Cannonball Run* and its sequel, both starring Burt Reynolds.

In 1972, he filed for divorce from his second wife, Jeanne. A week later, his business partnership with the Riviera dissolved amid reports of the casino's refusal to agree to Martin's request to perform only once a night. He was taken by the MGM Grand Hotel and Casino and signed a three-picture deal with MGM Studios. Less than a month after his second marriage had dissolved, Martin married 26-year-old Catherine Hawn, on April 25, 1973. Hawn had been the receptionist at the chic Gene Shacrove hair salon in Beverly Hills. They divorced November 10, 1976. He was also briefly engaged to Gail Renshaw, Miss World–U.S.A. 1969.

Eventually, Martin reconciled with Jeanne, though they never remarried. He also made a public reconciliation

with Jerry Lewis on Lewis' Labor Day Muscular Dystrophy Association telethon in 1976. Frank Sinatra shocked Lewis by bringing Martin out on stage. As Martin and Lewis embraced, the audience cheered and the phones lit up, resulting in one of the telethon's most profitable years. Lewis reported the event was one of the three most memorable of his life. Lewis quipped, "So, you working?" Martin, playing drunk, replied that he was "at the Meggum" (meaning the MGM Grand). This, with the death of Martin's son Dean Paul Martin a few years later, helped bring the two men together. They maintained a quiet friendship, but only performed again once, in 1989, on Martin's 72nd birthday.^[11]

3.3.3 Personal life

Martin was married three times. Subsequent to the divorce of his first wife, Elizabeth Anne "Betty" McDonald, Martin gained custody of their children; Betty lived out her life in quiet obscurity in San Francisco. Their children were Stephen Craig Martin (born 1942), Claudia Dean Martin (born March 16, 1944, died 2001 of breast cancer), Barbara Gail Martin (born 1945) and Deana Martin (born 1948).

Martin's second wife was Jeanne Biegger. Jeanne was sometimes in Martin's audience while he was still married to Betty. Their marriage lasted 24 years (1949–1973) and produced three children: Dean Paul (November 17, 1951 – March 21, 1987; jet fighter crash), Ricci James (born 1953) and Gina Caroline (born 1956). Her marriage made Martin the father-in-law of the Beach Boys' Carl Wilson. Figure skater Dorothy Hamill and actress Olivia Hussey were his daughters-in-law during their marriages to Dean Paul Martin.

Martin's third marriage to Catherine Hawn lasted three years. Martin initiated the divorce proceedings. Martin adopted Hawn's daughter, Sasha.

Martin's uncle was Leonard Barr, who appeared in several of his shows.^[12]

Later years and end of career

Martin returned to films briefly with appearances in the two star-laden yet panned *The Cannonball Run* movies. He also had a minor hit single with "Since I Met You Baby" and made his first music video, which appeared on MTV. The video was created by Martin's youngest son, Ricci.

On March 21, 1987, Martin's son, actor Dean Paul Martin (formerly Dino of the 1960s "teeny-bopper" rock group Dino, Desi & Billy), died when his F-4 Phantom II jet fighter crashed while flying with the California Air National Guard. Later, a tour with Davis and Sinatra in 1988 sputtered. Martin, who responded best to a club audience, felt lost in the huge stadiums they were performing in at

Sinatra's insistence, and he was not interested in drinking until dawn after performances. His final Vegas shows were at Bally's Hotel in 1990. There he had his final reunion with Jerry Lewis on his 72nd birthday. Martin's last two TV appearances involved tributes to his former Rat Pack members. On December 8, 1989, he joined stars in Sammy Davis Jr's 60th anniversary celebration, which aired a few weeks before Davis died from throat cancer. In December 1990, he congratulated Frank Sinatra on his 75th birthday special.

Death

Martin was diagnosed with lung cancer at Cedars Sinai Medical Center in September 1993, and in early 1995 retired from public life. He died of acute respiratory failure resulting from emphysema at his Beverly Hills home on Christmas morning 1995, at age 78.^[13] The lights of the Las Vegas Strip were dimmed in his honor. His tombstone features the epitaph "Everybody Loves Somebody Sometime", the name of his signature song.

Martin is entombed at the Westwood Village Memorial Park Cemetery in Los Angeles.^[14]

Tributes and legacy

In 1996, Ohio Route 7 through Steubenville, was rededicated as Dean Martin Boulevard. Road signs bearing an Al Hirschfeld caricature of Martin's likeness designate the stretch with a historical marker bearing a small picture and brief biography in the Gazebo Park at Route 7 and North Fourth Street.

An annual Dean Martin Festival celebration is held in Steubenville. Impersonators, friends and family, and entertainers, many of Italian ancestry, appear.

In 2005, Clark County, Nevada, renamed a portion of Industrial Road as Dean Martin Drive. A similarly named street was dedicated in 2008 in Rancho Mirage, California.

Martin's family was presented a gold record in 2004 for *Dino: The Essential Dean Martin*, his fastest-selling album, which also hit the iTunes Top 10. For the week ending December 23, 2006, the Dean Martin and Martina McBride duet of "Baby, It's Cold Outside" reached No. 7 on the R&R AC chart. It also went to No. 36 on the R&R Country chart – the last time Martin had a song this high in the charts was in 1965, with the song "I Will," which reached No. 10 on the Pop chart.

An album of duets, *Forever Cool*, was released by Capitol/EMI in 2007. It features Martin's voice with Kevin Spacey, Shelby Lynne, Joss Stone, Big Bad Voodoo Daddy, Robbie Williams, McBride and others.

His footprints were immortalized at Grauman's Chinese Theatre in 1964. Martin has three stars on the Hollywood

Walk of Fame: one at 6519 Hollywood Boulevard for movies; the second at 1617 Vine for recordings; and a third at 6651 Hollywood Boulevard for television.

In February 2009, Martin was honored with a posthumous Grammy Lifetime Achievement Award. Four of his surviving children, Gail, Deana, Ricci and Gina accepted it on his behalf.

3.3.4 In popular culture

A number of Martin songs have been featured across popular culture for decades. Hits such as “Ain't That a Kick in the Head”, “Sway”, “You're Nobody Till Somebody Loves You”, “That's Amore”, and Martin's signature song “Everybody Loves Somebody” have been in films (such as the Oscar-winning *Logorama*, *A Bronx Tale*, *Casino*, *Goodfellas*, *Payback*, *Mission: Impossible – Ghost Protocol*, *Sexy Beast*, *Moonstruck*, *Vegas Vacation* and *Return to Me*), television series (such as *American Dad!*, *Friends*, *The Sopranos*, and *House MD*), video games (such as *The Godfather: The Game*, *The Godfather II*, *Fallout: New Vegas* and *Mafia II*), and fashion shows (such as the 2008 *Victoria's Secret Fashion Show*).

Danny Gans portrayed Martin in the 1992 CBS miniseries *Sinatra*. Martin was portrayed by Joe Mantegna in the 1998 HBO movie about Sinatra and Martin titled *The Rat Pack*. Mantegna was nominated for both an Emmy Award and a Golden Globe Award for the role. British actor Jeremy Northam portrayed the entertainer in the 2002 made-for-TV movie *Martin and Lewis*, alongside *Will & Grace*'s Sean Hayes as Jerry Lewis.

Martin is the subject of *Dean Martin's Wild Party* and *Dean Martin's Vegas Shindig*, a pair of video slot machines found in many casinos. The games feature songs sung by Martin during the bonus feature and the count-up of a player's winnings.

A compilation album called *Amore!* debuted at Number One on *Billboard* magazine's Top Pop Catalog Albums chart in its February 21, 2009, issue.

3.3.5 Discography

Further information: [Dean Martin discography](#)

3.3.6 Filmography

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3.3.9 External links

- [Dean Martin at the Internet Movie Database](#)
- [Dean Martin at The Biography Channel](#)
- [Cleveland.com: Homegrown Heroes: Dean Martin Timeline](#)
- [Dean Works the room at the Sands](#)
- [Dean Martin biography/discography on The Interlude Era site](#)

Chapter 4

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- **L-O-V-E (album)** *Source:* [http://en.wikipedia.org/wiki/L-O-V-E%20\(album\)?oldid=647427822](http://en.wikipedia.org/wiki/L-O-V-E%20(album)?oldid=647427822) *Contributors:* Zundark, Koavf, Gareth E Kegg, Midway, InedibleHulk, FHSerkland, Martinevans123, Cactus26, JL-Bot, Jax 0677, Spitfire4gp, Kookyuni, Ermmitch, Unscented, J04n, DASHBot, Starcheerspeaksnewslostwars, CactusBot, Mouna1111, ChrisGualtieri, Addomoco and Anonymous: 1
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- **Frank Sinatra** *Source:* <http://en.wikipedia.org/wiki/Frank%20Sinatra?oldid=653172847> *Contributors:* Mav, The Anome, Rmhermen, Christian List, Deb, Ortolan88, Zoe, JDG, Nknight, Ubiquity, Infrogmation, Paul Barlow, Vudujava, Zanimum, Markonen, Paul Benjamin Austin, GTBacchus, Skysmith, Paul A, Tregoweth, Ahoerstemeier, Grahams, TUF-KAT, Den fjättrade ankan, SeanO, Jebba, Bueller 007, Whkoh, Evercat, BRG, Norwikian, Jengod, RodC, Viajero, WhisperToMe, Joshk, Tpradbury, JohnRogers, Nv8200p, Tempshill,

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Wang, Hraefen, Schmit-ey, Bluebot, Baldghoti, Father McKenzie, Jerry Ritcey, Trampikey, Ian13, Jprg1966, JWPowell, Thumperward, Kleinzach, Bignole, MalafayaBot, OrangeDog, SchiftyThree, Oreos, Ted87, Sparsefarce, Cassivs, Colonies Chris, Hongooi, George Ho, Crox in the Box, Muboshgu, Can't sleep, clown will eat me, Professor Von Pie, OrphanBot, Uzzo2, TheKMan, Azumanga1, Joeecashfire, AndySimpson, J.R. Hercules, Jmlk17, Gragox, Brianhenke, Aldaron, Alexbonaro, AlexWilkes, ITAPEVI, Paroxysm, Derek R Bullamore, Slijaxon, Hammer1980, Powellindho, Thorsen, Salamurai, Where, Marcus Brute, The Almighty King, WayKurat, Ged UK, Ohconfucius, Jason S. Klepp, The under-tow, SashatoBot, Nathanael Bar-Aur L., Esrever, Wikijazz, Gennaro Protta, Orbicle, AndrewAllen, Modus Vivendi, Alakey2010, Axem Titanium, Jzummak, Kuru, John, UberCryxic, Treyt021, Wtwilson3, Žiga, Willy99, MrKing84, Clausule, Gobonobo, NewTestLepex79, Noodle123, Michael Bednarek, Edwy, Merchbow, Zarniwoot, Ocatecir, IronGargoyle, Syrcatbot, Morten, Seadog365, Cwiki, Bapples81, Ckatz, Paradoxsociety, Shamrox, Eurodog, Rainwarrior, Joefilm, SQGibbon, Mr Stephen, Iamtall47, PRRfan, Meco, SandyGeorgia, Doczilla, E-Kartoffel, Gregorey, Rhebus, Naaman Brown, Mr.Baker, Squirepants101, MrDolomite, KJS77, SubSeven, Politepunk, Norm mit, Jeppi, ThePrairieDawg, Levineps, Nehrams2020, Plateofshrimp, Omizzle77, Enter Movie, Sfniall, Joseph Solis in Australia, Htasch, Underdawg, Izagig0506, DougHill, Twas Now, Happy-melon, Courcelles, Flooch, Illyria05, Anger22, Tawkerbot2, L'Espécial, Rattle-and-Hum, Pithecanthropus, Afghana, Mrmaroon25, Signinstranger, GrimGrinningGuest, J Milburn, JForget, Joey80, CmdrObot, Mat-tbr, TimothyHorrigan, Wafulz, Kevin j, Georg Kolling, Scohoust, AlbertSM, BeenAroundAWhile, W guice, Xanderer, Big Jock Knew, Baiji, Drinibot, CWY2190, SJFriedl, Jolsonmhd, ShelfSkewed, Casper2k3, NE Ent, Macktheknifeau, Chicheley, No1lakersfan, Fordmadoxfraud, Jhfejs, Niinclip, HalJor, Cydebot, Rawgreenbean, Pudsey UK, Acrazy007, Andreasegde, Reywas92, Treybien, Jack O' Lantern, DrunkenSmurf, Michaelas10, Bellerophon5685, JFreeman, Corpx, Borksommer, Llort, Otto4711, Chasing92, Lugnuts, Pascal.Tesson, Scooteristi, Soetermans, DumbBOT, Ameliorate!, Iliank, Optimist on the run, In Defense of the Artist, Abstract, JimmB, Richhoncho, JohnInDC, BurmaShaver, BetacommandBot, Canute, Thijs!bot, Eplr123, Barticus88, Dasani, TonyTheTiger, Kablammo, Callmarcus, Benducharme, Mr. Brain, JustAGal, Philip.t.day, PJP, Sinn, Mr. Nacho de la Libre, CharlotteWebb, Signaleer, Ky1958, MinnesotanConfederacy, X96lee15, Dawnseker2000, CamperStrike, Mentifisto, Jorian-Kell, GCord52, AntiVandalBot, RobotG, Mmyers1976, Wik-tacular, Gioto, Luna Santin, Seaphoto, Vampiregabe, SummerPhD, Amazing5, Fru1tbat, Godjirra, Prolog, Dr. Blofeld, Kbthompson, IrishPete, Tjmayerinsf, Feyenatic london, Badsy, Darklilac, Jhsounds, Johnny Sumner, Spartaz, Jessiejames, Leevclarke, LéonTheCleaner, Ani td, WillyK999, Klow, Sluzzelin, Deadbeef, Bsmithurst, JAnDbot, Chicken Collar Guy, Defective, Husond, MER-C, Epeefleche, Stellmach, Matthew Fennell, Zephyrthesky, Bvo66, Jazzeur, Hello32020, Livefastdieold, Endlessdan, Andonic, Henry the heron, MegX, Rotherpe, WAJWAJ, Kerotan, Rikstar, .anacondabot, Acroterion, Geniac, Wildhartlivie, Diegovh, Kibiusa, Magioladitis, Connormah, El Greco, 75pickup, Bongwarrior, VoABot II, PetersPiper, AtticusX, JamesBWatson, USAIR, Ethan Shay, Zenomax, Brusegadi, X-factor, Domingo Portales, NotACow, KConWiki, Catgut, WhatamIdoing, Evan1200, Nposs, MetsBot, Swishfish, Gventi, Flami72, Oroso, FisherQueen, Kornfan71, PhantomS, MartinBot, STBot, Dctoedt, RP88, Gr8lyknon, Ustye, HOT L Baltimore, Kap42, SCJohnson77, Anaxial, Mschel, Enki Nabu, R'n'B, CommonsDelinker, Johnpacklambert, Nono64, Pekaje, PrestonH, Smokizy, Luigilos, Mr.S, Artaxiad, J.delanoy, Common Sense7, Pharaoh of the Wizards, Trisilver, Jb413, Rrostrom, Love Krittaya, Herbythyme, Apple1013, Rizan, Uncle Dick, BashBrannigan, Mooglexe, YourPTR!, Neon white, Jpete, Mind meal, Unimaginative Username, Acalamari, Ethan c.00, Kata-laveno, Bigmac31, Cgilbert76, Homie524, Paul210, Cinemaretro, Mnealon, NewEnglandYankee, Nwbeeson, SJP, Bloomington882005, Runt, Rekiwi, EBCurtis, 2812, Hamsaladpants, Smitty, Dpm12, Austindeadhead, Que-Can, Hammon27, Vanished user 39948282, Natl1, Bonadea, Rhavers, KudzuVine, Jvcdule, FrankEldonDixon, Pdcok, Andy Marchbanks, Sssoul, Goofy Freaks, Useight, Ronbo76, Halmstad, Sgeureka, Scewing, Thismightbezach, Jyhare, Idioma-bot, Spellcast, WWGB, Jtclarkjr, FastFred, UnicornTapestry, Deor, BastianOfArt, VolkovBot, Gamer112, Morenooso, Thedjatclubrock, ABF, JoWal, Alanfeld, Lepetiterobot, Katydidit, Hjorten, Tomer T, Paterakis, Jesusthemessiah, Davidwr, Serendipia, Johnny Weissmuller, Matt Traywick, Dougie monty, ChiMaster XIX, Irish4life91, Philip Trueman,

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Recorder, Rontrigger, Barrympls, Lmharnisch, Cosprings, Cschroll, MatthewTStone, OI32, SieBot, RHodnett, Nolancatingub, MuzikJunky, Madman, Alessgrimal, Maher-shalal-hashbaz, Ttonyb1, Paul20070, Calliopejen1, K. Annoymous, Spartan, Elsker, BotMultichill, Paradoctor, Sharkentile, Jauerback, Kubigjay, OI33, Sevenplu-sone, Da Joe, Foriamunusal, Dawn Bard, Caltas, Tnayin, Yintan, Vobor, GlassCobra, Blackjays1, P. 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